

"BEST" LAMPS AND LIGHTING FIXTURES



No. 23560 (page 62)

CATALOGUE No.

137

BEST & LLOYD, INC

ONE PARK AVENUE

NEW YORK CITY

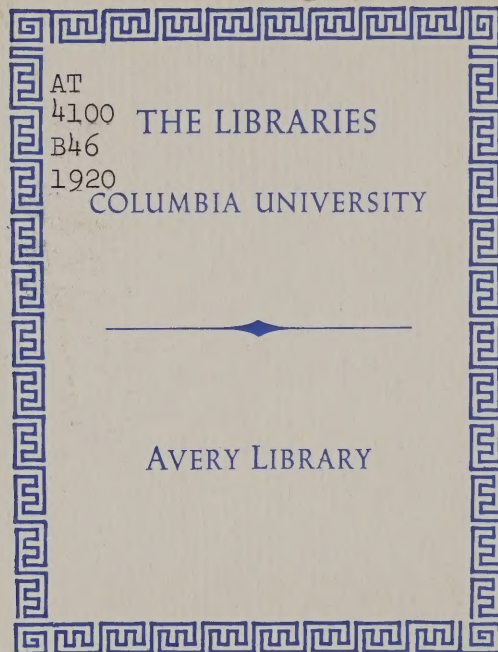
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CAMBRAY WORKS, HANDSWORTH, BIRMINGHAM

Manufacturers of "Best" Lamps & Lighting Fixtures

Telegrams: "BEST, BIRMINGHAM" Code: MARCONI VOL. I

ELECTRIC
CATALOGUE
NUMBER

137

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BEST & LLOYD, INC.
Manufacturers
ELECTRIC LIGHT FIXTURES

ONE PARK AVENUE

NEW YORK CITY

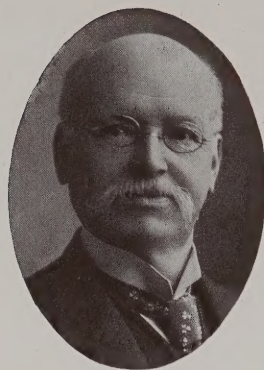
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ADDRESS ALL COMMUNICATIONS TO

ONE PARK AVENUE, NEW YORK CITY



MR. ROBERT BEST
Founder and late Proprietor
Died 1863



MR. ROBERT H. BEST
Present Chairman



MR. ROBERT D. BEST
Deputy
Chairman and Director

Three Generations of Brassfounders

AS modestly as is compatible with the ethics of salesmanship, the Best family make their bow before their Transatlantic business friends and present this catalogue of lamps; lamps which in excellence are the result of over eighty years' selective breeding. Started in 1840 by the father of the present Chairman, this firm then manufactured candle lamps of a special pattern, in which the candle was raised in its socket automatically by a spring and its flame protected by a glass shade. After a time candle lamps went out of fashion and their disappearance was hastened by the difficulty of procuring fat, wherewith to make candles, during the Crimean War of 1854-6. Lamps burning colza oil took their place as the main product manufactured by the firm. Gas was now coming into more general use for domestic lighting and it was in 1855 that the founder began manufacturing gas fittings, such as main cocks, common brackets and cork slides, and afterwards ornamental waterslide chandeliers. The partnership between the present Chairman and Mr. Henry Lloyd ceased in 1878, although the name of the firm remained unaltered. An epoch-marking occurrence in the history of the firm was when in 1894 Mr. R. H. Best took out his patent for the adjustable gasolier, afterwards known, throughout the lighting world, as the "Surprise" pendant.

In the early 'nineties began the demand for electric light fixtures. There were then natural misgivings as to the reliability of electricity, and many of the early designs provided for gas light as an alternative. The production of electric fixtures and lamps, has of course grown with us to the almost entire exclusion of gas, but the manufacturing principles which reliable gas work entailed, have stood us in

good stead. Constructionally any "Best" lamp or fixture is a sound job. Only hard solder or silver solder is used, cast arms are generally "feather-edged" (the two halves are cast lengthways and then brazed together) thereby ensuring a perfect wireway. Castings which reveal sand holes when polished are not patched up with cement to become unsightly in a short time, but ruthlessly scrapped.

"Best" lights are comparable with the very highest American products of a similar kind. The materials are beyond criticism. For wrought iron pieces nothing but rustless iron of a special patented alloy, and for the rest only brass, rich in copper, is used. No steel or white metal is introduced anywhere in our designs. Stampings are used sparingly, and then of heavy gauge metal. For the most part any sheet brass employed is either hand-spun or repousée work.

The "Best" finish is universally acknowledged to be of the very highest order. The colours *Oxydised Brass* and *Sylvern* reveal a lustre and depth of tone, of which these illustrations give but a poor idea; while Time itself can impart no patina to equal the mellowness of our *Antique Gold*, *Burnt Brass* and *Mediæval Plate*.

Moulded leaves and decoration derive additional grace from the hands of the chaser, who, with a small hammer and special tools, chisels and refines the form, accentuates the sweep of a leaf-vein or imparts the regular matt surface which forms such a pleasing contrast to the polished high lights.

We have devoted much care, study and attention to Design. "Best" lamps are remarkable for a certain felicity of proportion, a certain balance, harmony, call it what you will, which appeals to the cultivated taste. Our drawing office library is stocked with priceless books of reference, and these, together with the training and skill of our designing and modelling staff, lend authority to our work in historical styles. The main function of design—fitness for purpose—is never lost sight of.

Enough has been said by way of prologue, nothing now remains but figuratively to ring up the curtain



Technical and Commercial Foreword

¶ METAL FINISHES: The following basis brass finishes can be supplied at the basis prices quoted in the accompanying list:

Polished Brass, Oxidised Brass, Burnt Brass, Matt Brass, Old English Brass, Lacquer Gilt, French Old Gold, Antique Gold, Oriental Bronze, Steel Bronze, Armour Bright and Antique Iron.

Other colours are:

Flemish Brass		5%	extra to listed prices
Oxidised Copper, Gun Metal Bronze, Coinage Bronze or Nickelled		10%	„ „ „
Mercurial Bronze, Sylvern or Mediæval Plate		15%	„ „ „
Oxidised Silver		20%	„ Sterling prices
Oxidised Silver		35%	„ Dollar „

In appearance Sylvern exactly resembles Oxidised Silver, but contains no silver. Mediæval Plate also contains no silver.

¶ COLOURED ENAMELS: Parts of lamps or fixtures can be treated in coloured or black enamels at 5% extra to listed prices, and in certain cases attention is drawn to the suitability of an article for this treatment. When, however, the enamel is combined with a metal finish already carrying a plussage of 10% or over, no extra charge is made for the enamel; thus for Sylvern and Enamel 15% only is charged.

Although any tint can be supplied to match or contrast with walls and hangings, our standard enamels consist of: Black, Ivory, Green Antique, Pompeian Green and Royal Blue.

¶ THE "BEST" STUDIO LINE is described more fully in the foreword applying to that section. The archaic character of these designs limits the suitable and appropriate finishes to Burnt Brass, Antique Gold, Mediæval Plate, Armour Bright, Antique Iron or these finishes combined with Black or Coloured Enamels.

¶ TABLE AND FLOOR LAMPS are supplied wired with parallel flex, pull chain sockets suitably finished, and attachment plugs. Candelabras are also supplied with brass cream enamelled candles and are fitted with miniature keyless sockets.

Any One-light Table Lamp can be converted to a Candlestick, complete with pull chain socket and cream coloured candle. (See accompanying price list for additional cost).

¶ HUSKS (*as on No. 22009, page 78*) or KEYLESS SOCKETS can be supplied, suitably finished, at the prices quoted in the accompanying list.

¶ LANTERNS are complete with candles, canopies and chains, but less sockets and unwired.

¶ WALL BRACKETS AND SCONCES are furnished with draw wires in the arms, but without sockets; the candle cups and bobèches are drilled for pull chains, which are supplied finished to match. The listed prices also include cream coloured candles.

Owing to its special design, No. 16225 (page 49) is supplied wired but without sockets.

¶ CHANDELIERS have draw wires in the arms, cream coloured brass candles, canopies and chains finished to match, no sockets and unwired.

¶ BRASS CREAM COLOURED CANDLES: An allowance, as quoted in price list, is made for candles if these are not required and the fact is stated clearly on order.

¶ SHADES: Although many of our articles are illustrated with shades, except in the case of No. 22971 (page 5), these are not supplied.

¶ CANOPIES AND WALL PLATES conform to U.S. wiring requirements and fit the regular type of junction boxes.

¶ DELIVERY: Any article in this catalogue can be shipped within ten days of receipt of order, if so desired.

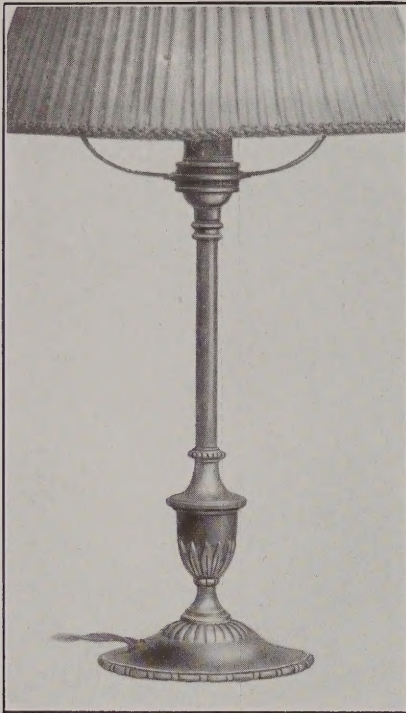
¶ THE SCALE of illustrations is not uniform, but dimensions are given for each article.



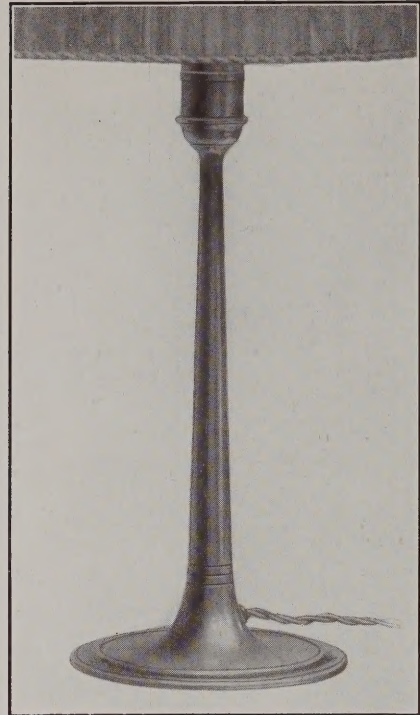
Wired with parallel flex, sockets and attachment plugs. Any one-light Table Lamp can be converted to a Candlestick, with pull chain socket and candle, at the uniform additional cost stated in price list. Shades not supplied (except No. 22971, page 5).



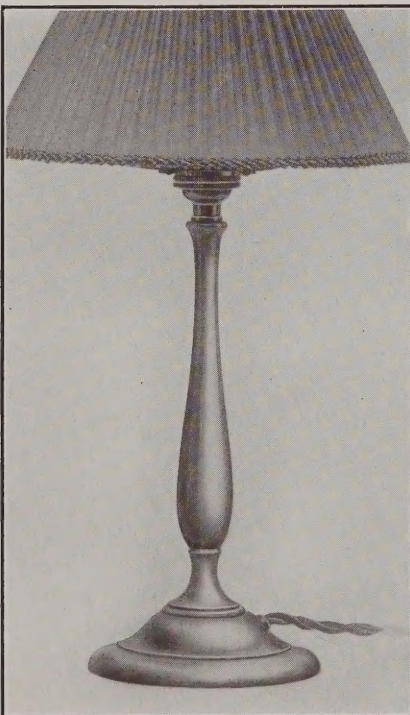
*One-Light
Table Lamps*



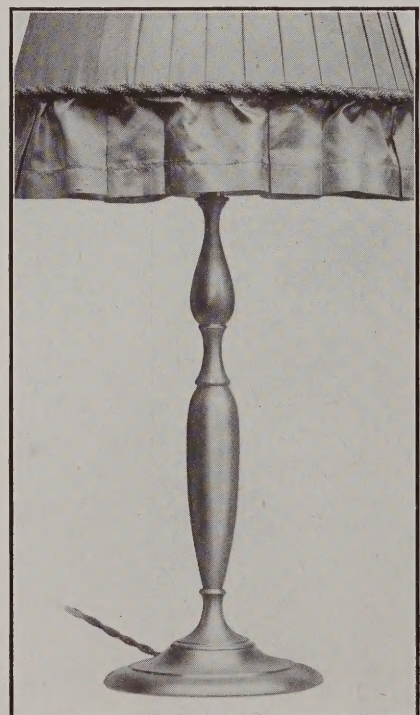
No. 20488
Height to nosepiece, 9 ins.



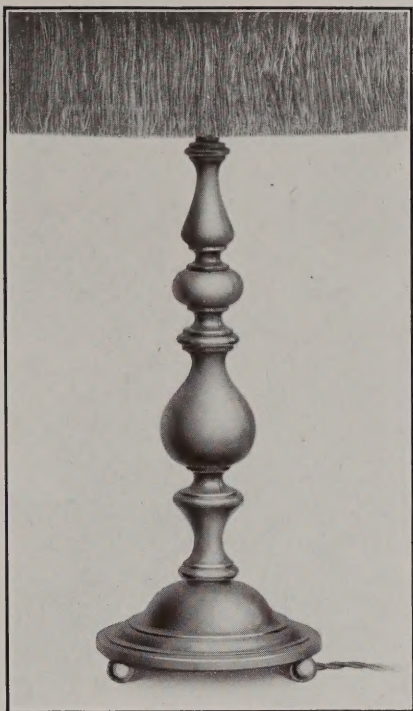
No. 23030
Height to nosepiece, 12 ins.



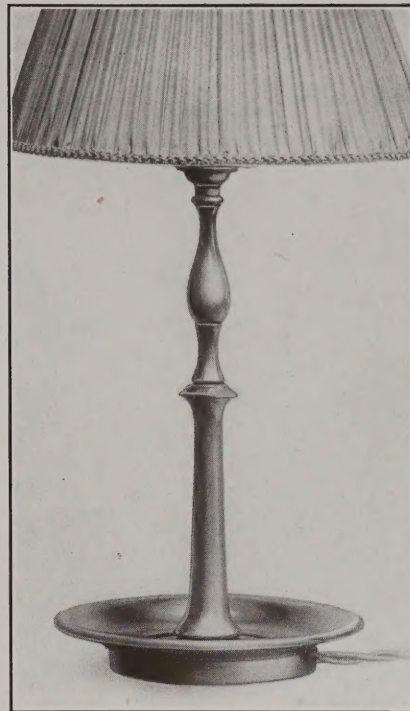
No. 19191
Height to nosepiece, $8\frac{3}{4}$ ins.



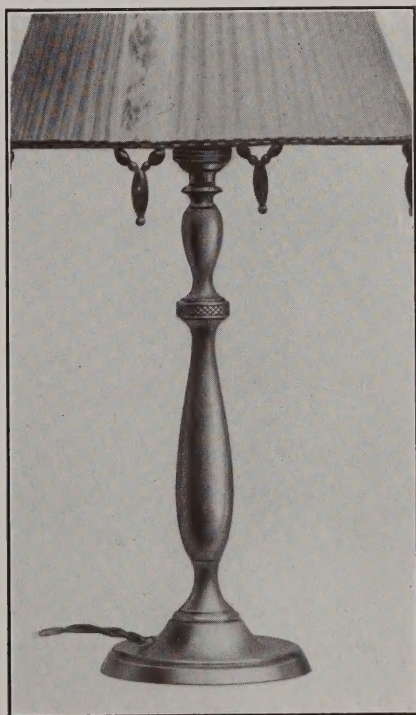
No. 17290
Height to nosepiece, 10 ins.



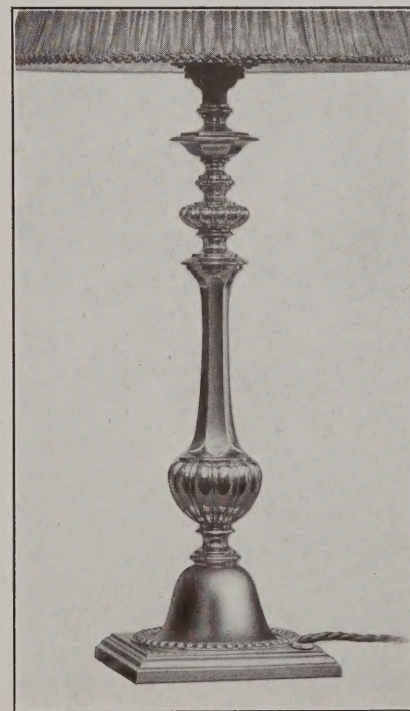
No. 16924
 "JACOBEOAN" STYLE: Height to
 nosepiece, $11\frac{3}{4}$ ins.



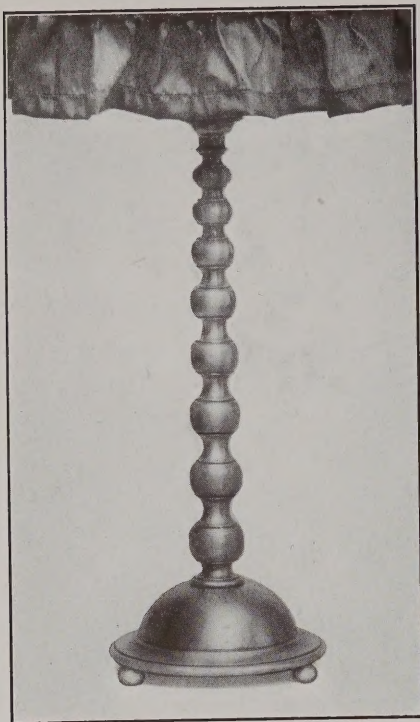
No. 18215
 Height to nosepiece, 10 ins.



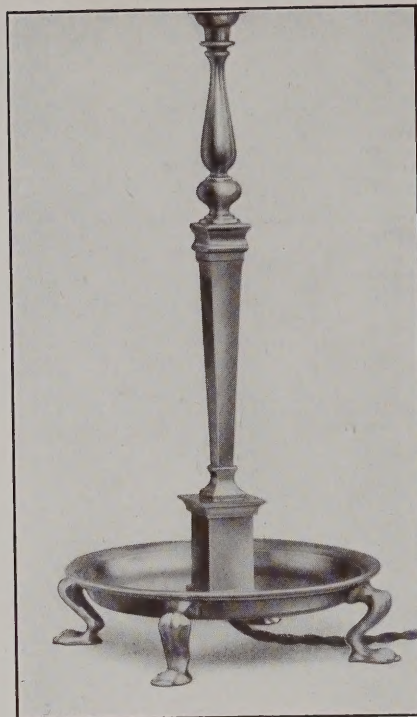
No. 22447
 Height to nosepiece, $10\frac{1}{2}$ ins.



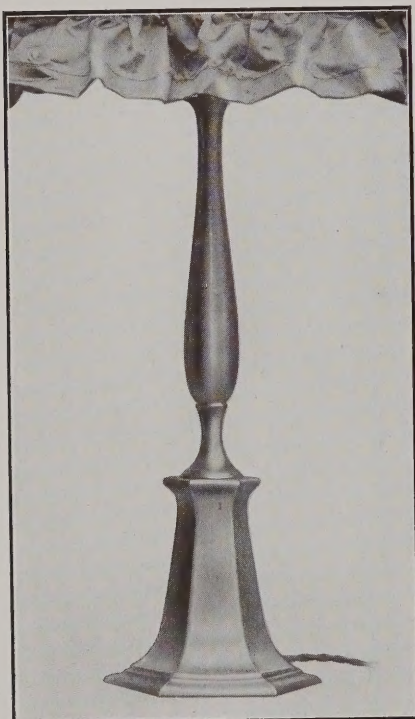
No. 15255
 "GEORGIAN" STYLE: Height to
 nosepiece, 12 ins.



No. 20191
 "JACOBEOAN" STYLE: Height to
 nosepiece, $10\frac{3}{4}$ ins.



No. 16425
 Height to nosepiece, $13\frac{1}{2}$ ins.



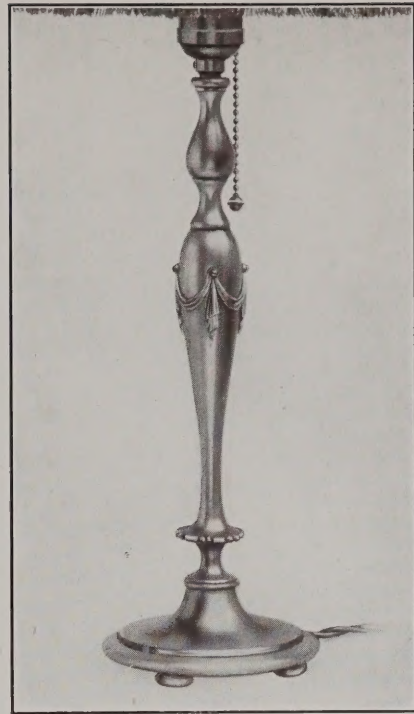
No. 17054
 Height to nosepiece, $12\frac{3}{4}$ ins.



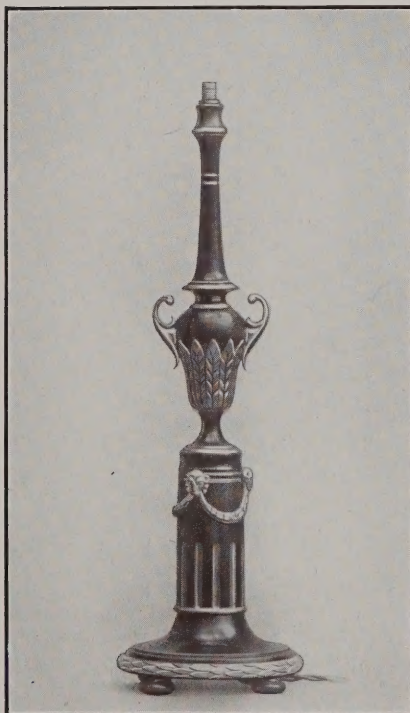
No. 23208
 "XV CENTURY" STYLE: Made in
 Rustless Iron, finished Armour
 Bright. Height, including can-
 dle cup, $9\frac{7}{8}$ ins.



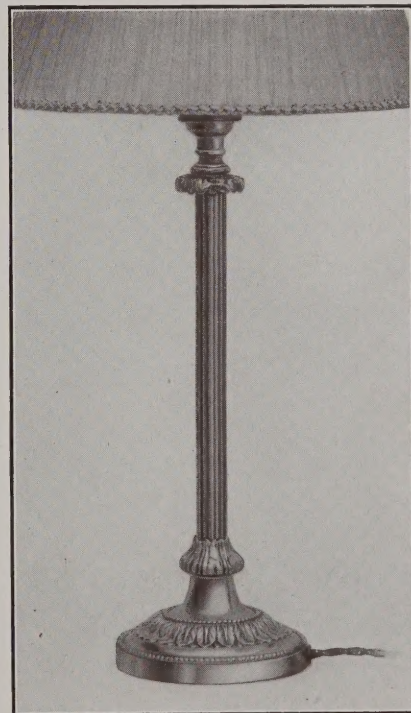
No. 17286
 "GEORGIAN" STYLE: Height to
 nosepiece, 11 ins.



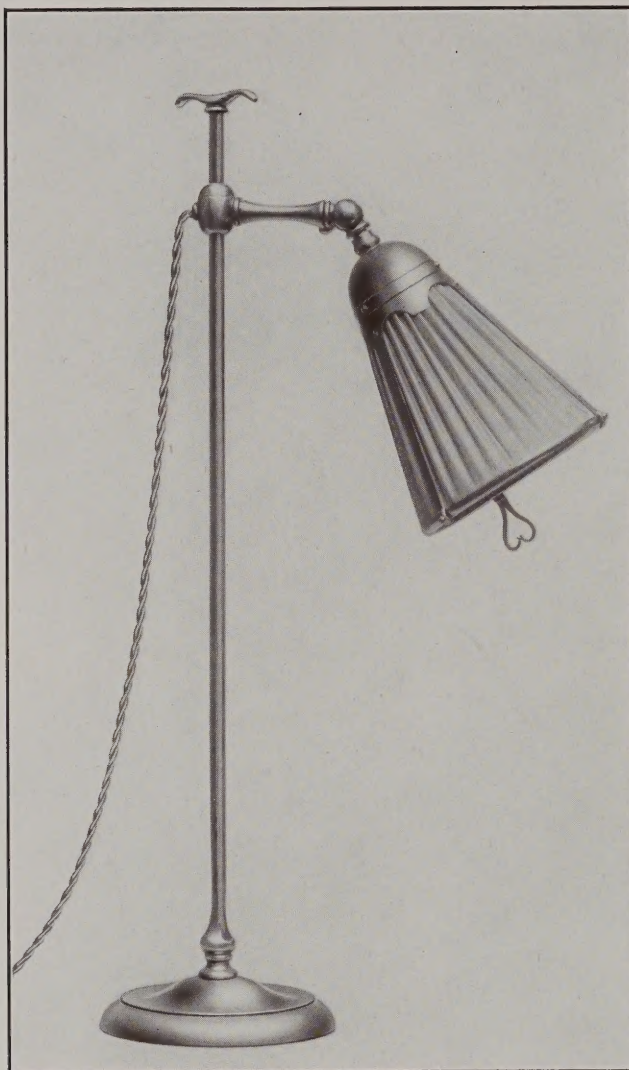
No. 23221
 "ADAM" STYLE: Height to
 nosepiece, 12 ins.



No. 17202
 "ADAM" STYLE: Height to nose-
 piece, 12½ ins. Finish recom-
 mended: Black and French Old
 Gold, or Black & Antique Gold.



No. 18598
 "ADAM" STYLE: Height to nose-
 piece, 10½ ins. Especially suit-
 able for treatment in coloured
 or black enamels.

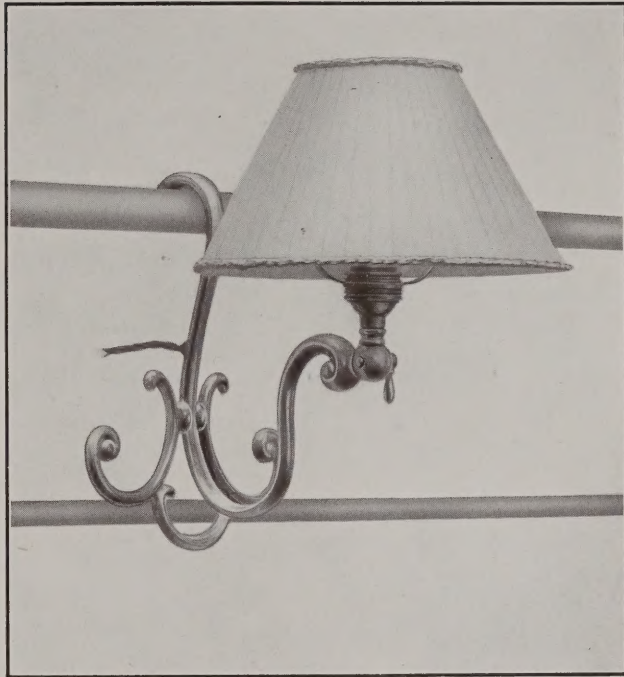


No. 22971

One-light, with $4\frac{1}{2}$ ins. best quality silk shade and metal mount. The construction of this pillar allows the light to be put at any height or angle. Height overall, 20 ins.



AT THE BED SIDE.

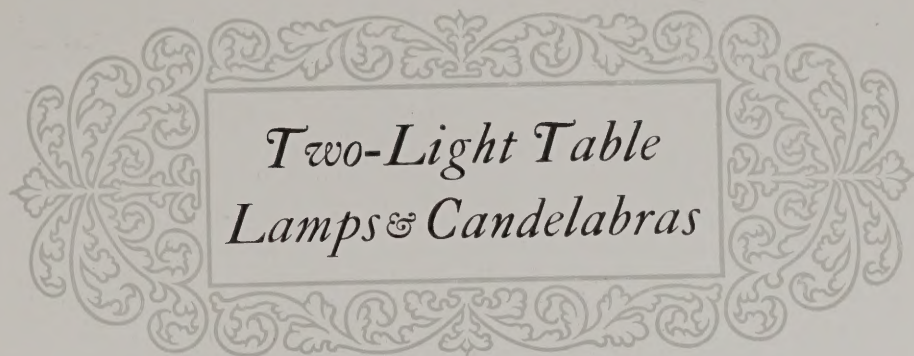


ON THE BED RAIL.

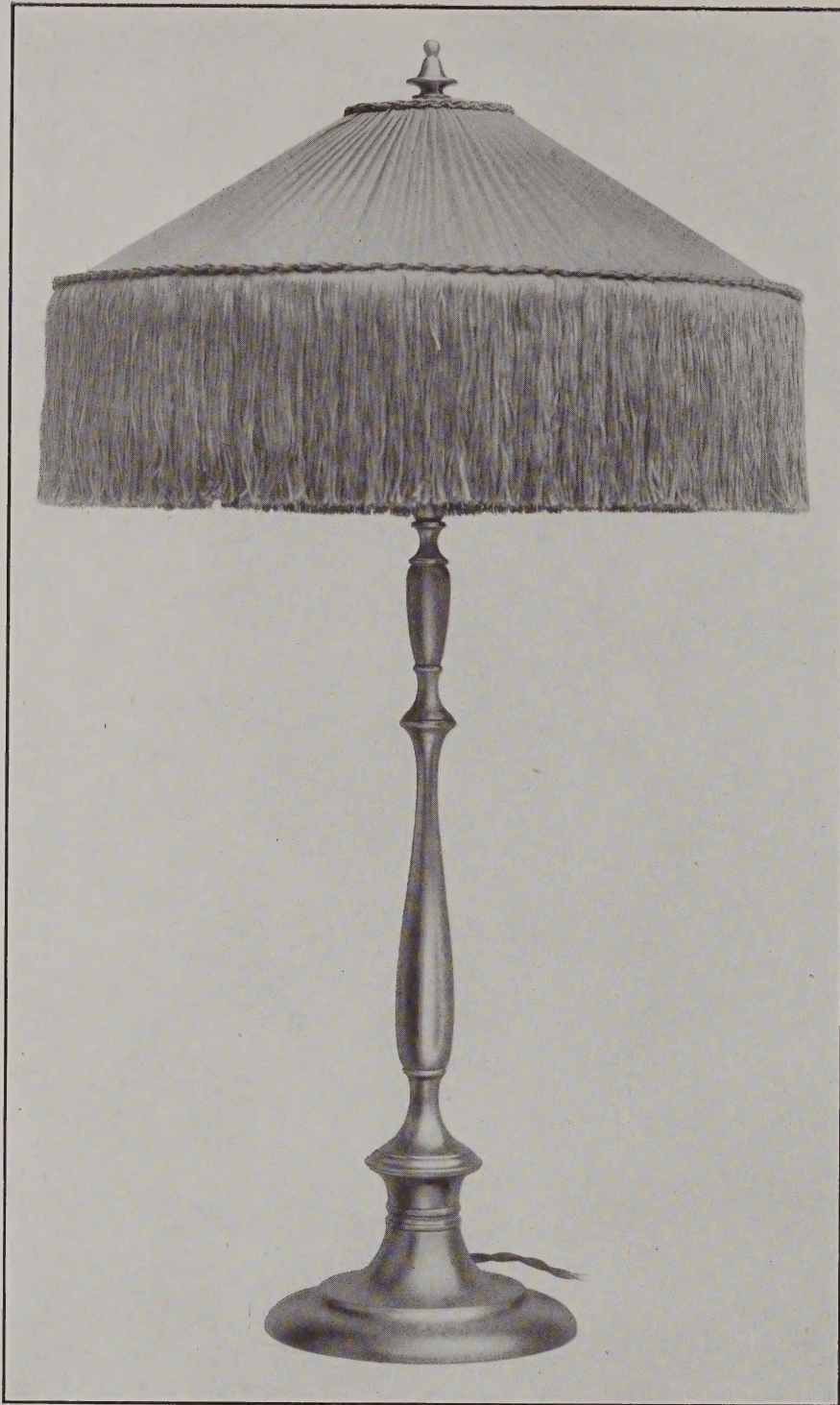
No. 17549

Height to nosepiece, $7\frac{1}{4}$ ins.

Wired with parallel flex, sockets and attachment plugs. Candelabras are also complete with candles. Without shades.



*Two-Light Table
Lamps & Candelabras*



No. 22750
Height overall, 28 ins. Base, 7 ins. diameter.



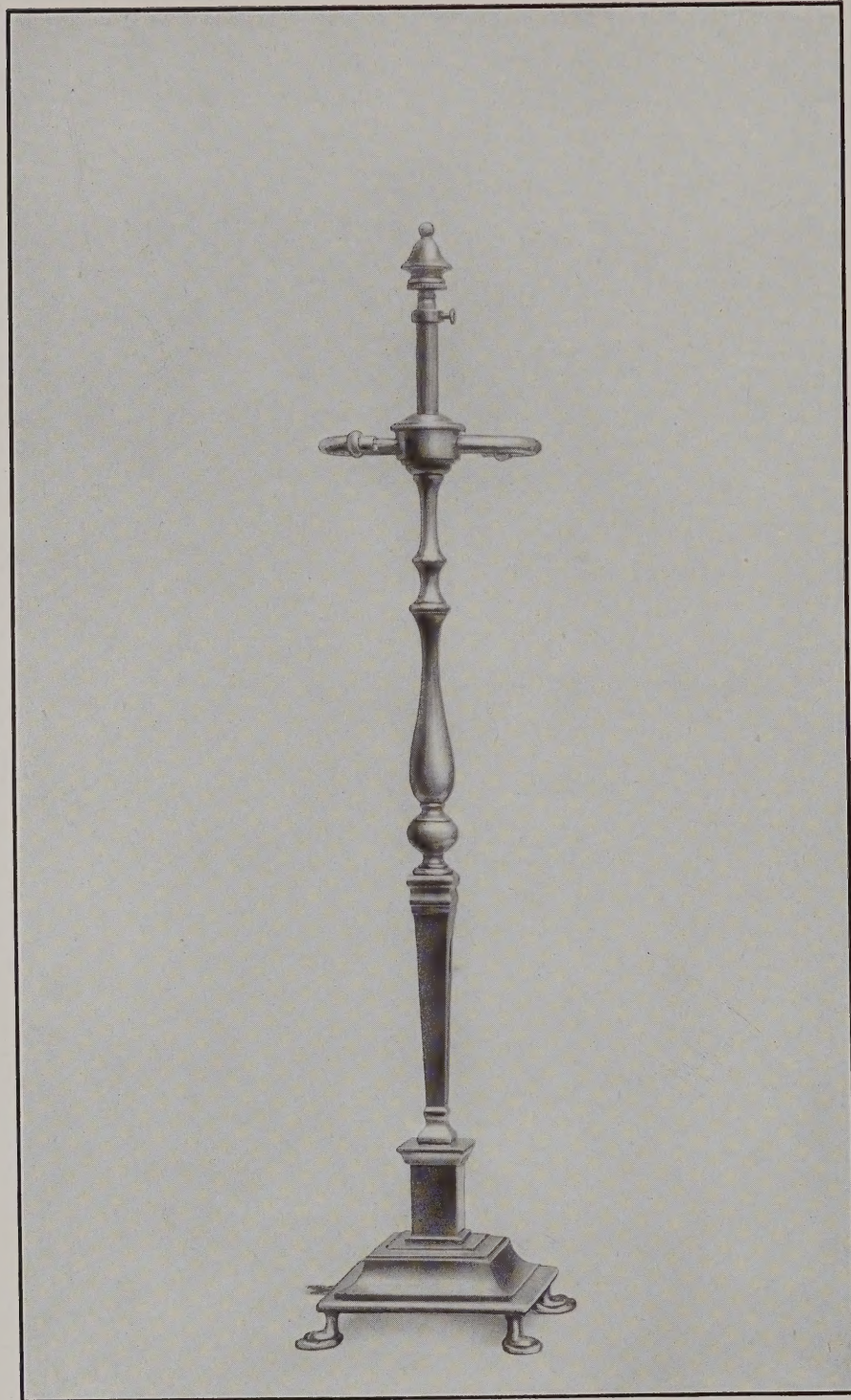
No. 23503
Height overall, 27 ins. Base, $5\frac{1}{2}$ ins. diameter.



No. 23639
Height overall, 24 ins. Base, 6 ins. diameter.



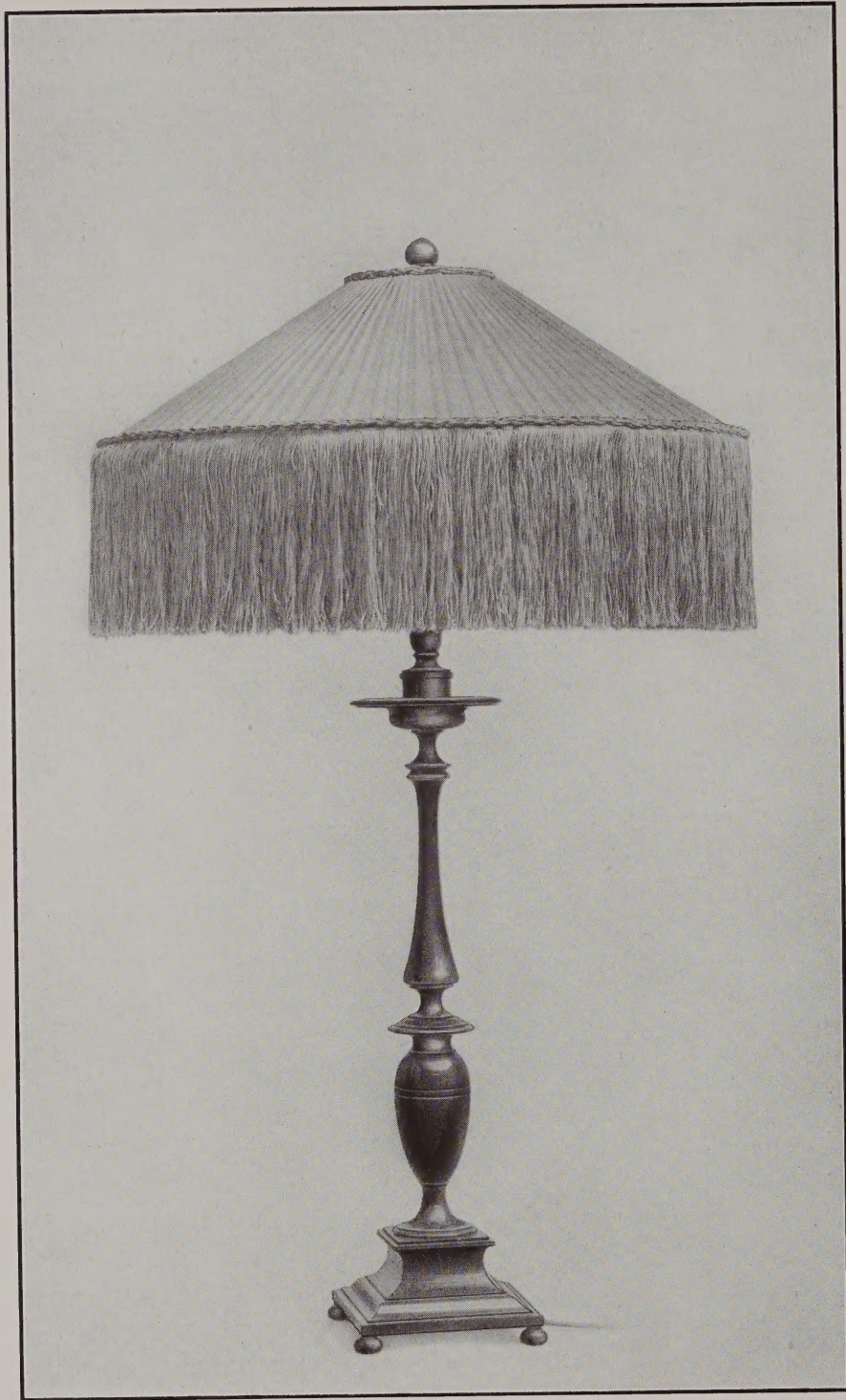
No. 23638
Height overall, 22 ins. Base, 6 ins. diameter.



No. 22749
Height overall, 24 ins. Base, $5\frac{1}{2}$ ins. square.



No. 23471
Height overall, 27 ins. Base, $6\frac{5}{8}$ ins. square.



No. 23504
Height overall, 27 ins. Base, $4\frac{3}{4}$ ins. square.

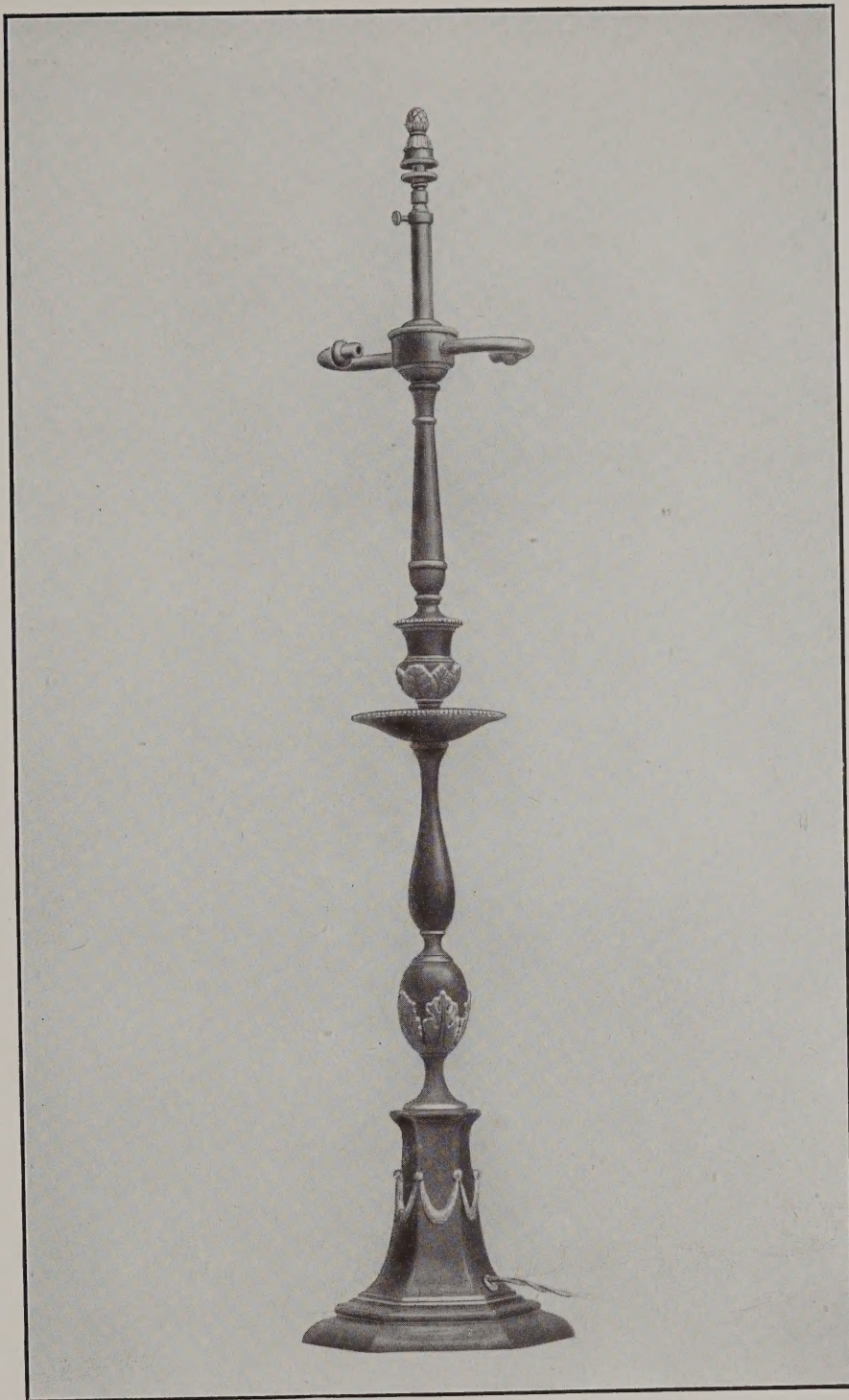


No. 23501
Height overall, 27 ins. Circle of base, $6\frac{1}{2}$ ins. diameter.



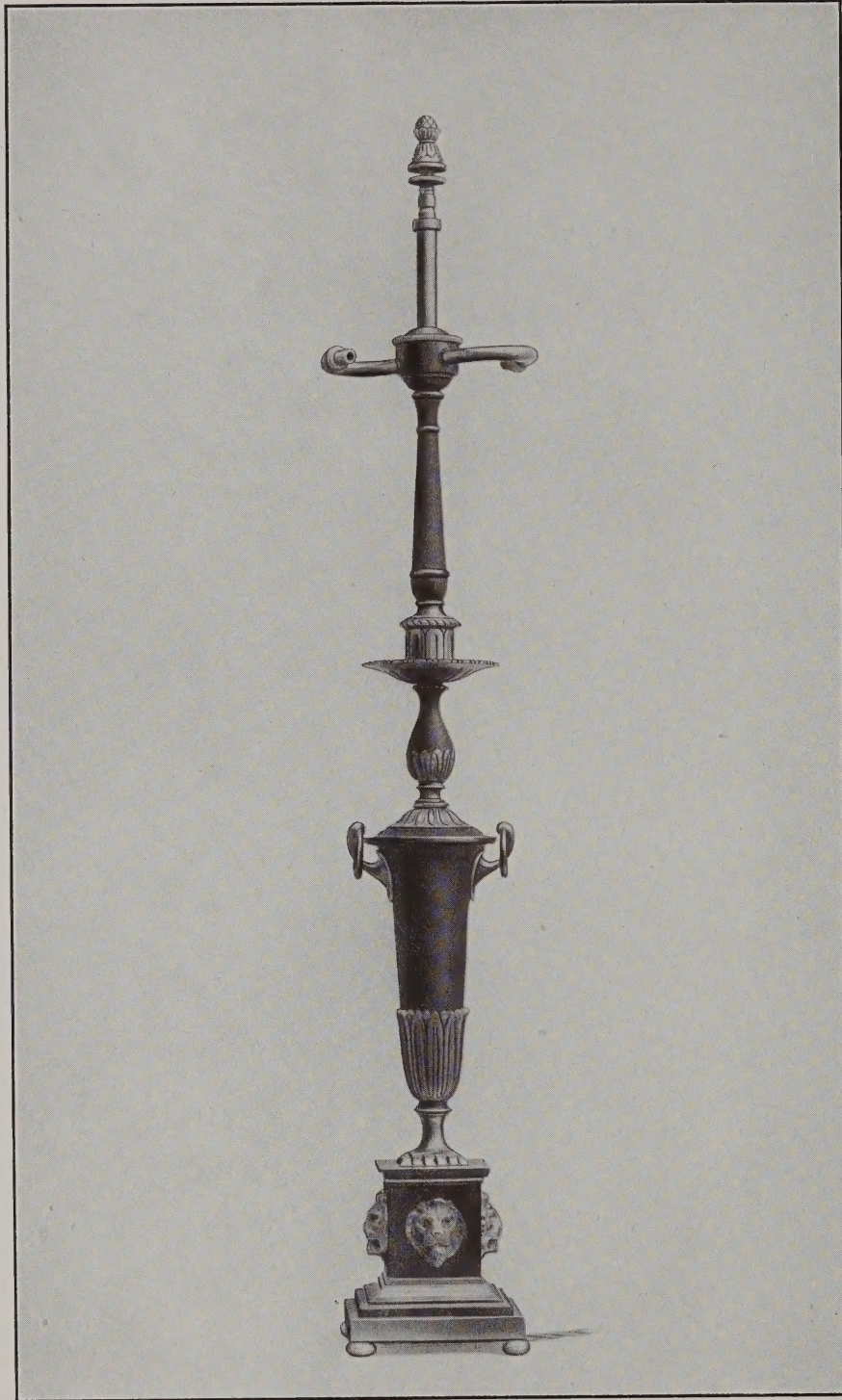
No. 23524

"POMPEIAN" STYLE: Height overall, 27 ins. Base, $7\frac{3}{4}$ ins. diameter.
Especially suitable for treatment in coloured or black enamels.



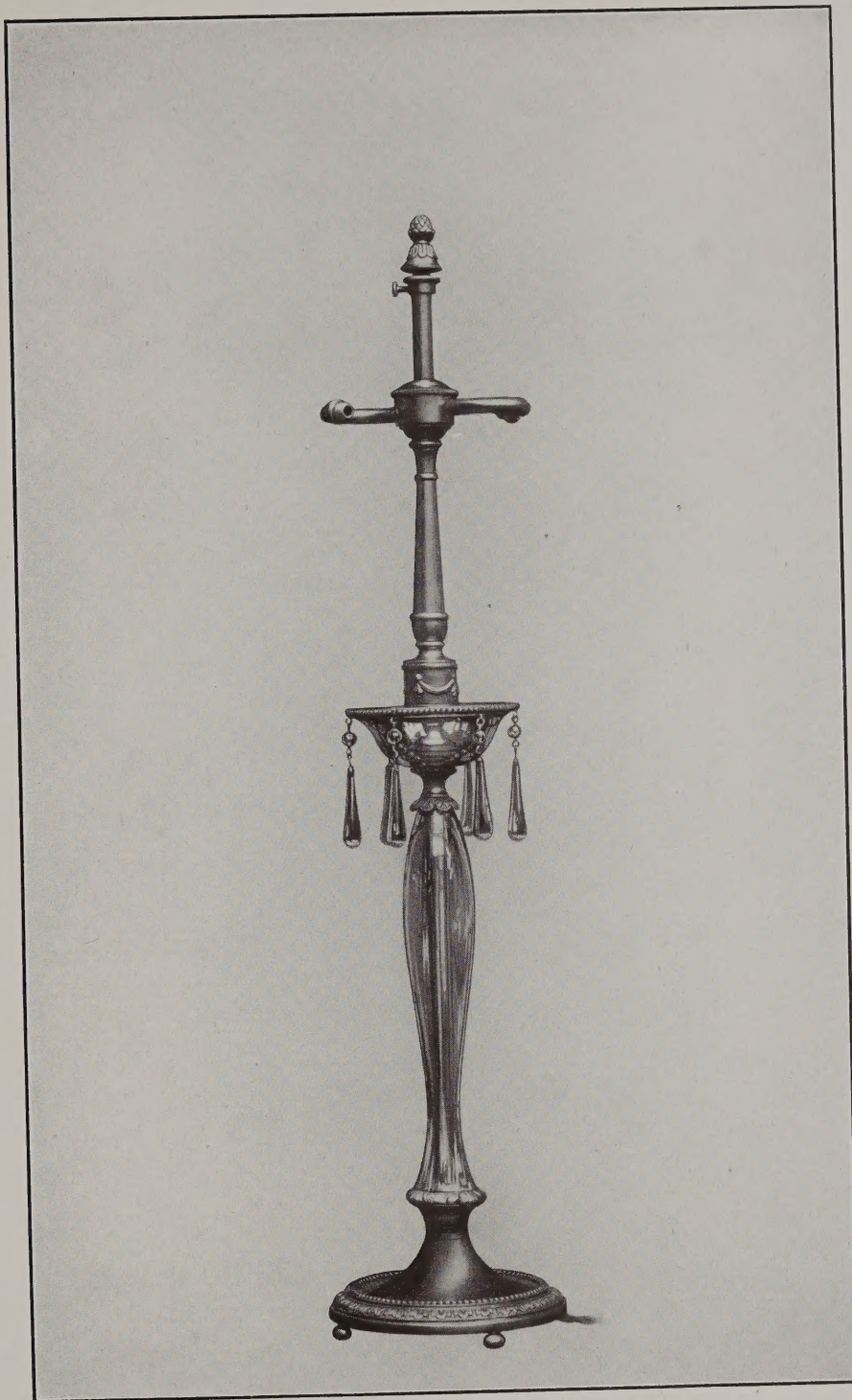
No. 21476

“ADAM” STYLE: Height overall, $26\frac{1}{4}$ ins. Base, 6 ins. diameter.
Finish recommended: Black and French Old Gold.



No. 21471

“EMPIRE” STYLE: Height overall, $26\frac{1}{2}$ ins. Base, $4\frac{1}{8}$ ins. square.
Finish recommended: Antique Gold and Green Antique.



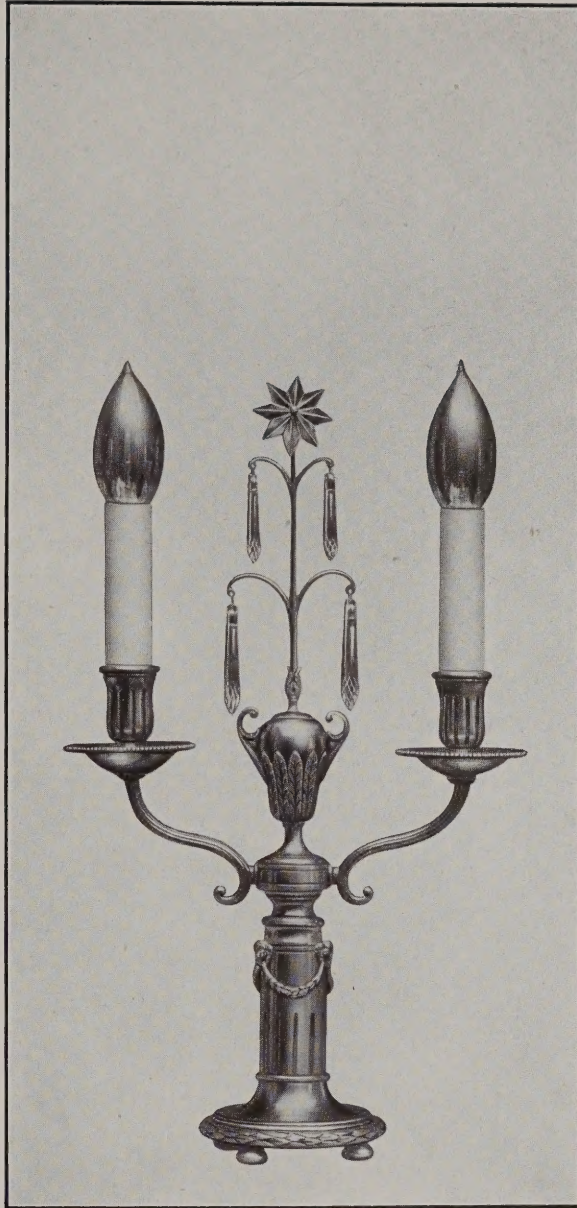
No. 22699

“ADAM” STYLE: The shaft, bobèche and droppers are of Royal Blue glass. Height overall, $25\frac{1}{2}$ ins. Base, $5\frac{3}{4}$ ins. diameter.



No. 22783

"ADAM" STYLE: The glass portion is Royal Blue, with clear cutting. Height overall, 22 ins. Base, $4\frac{3}{4}$ ins. square.



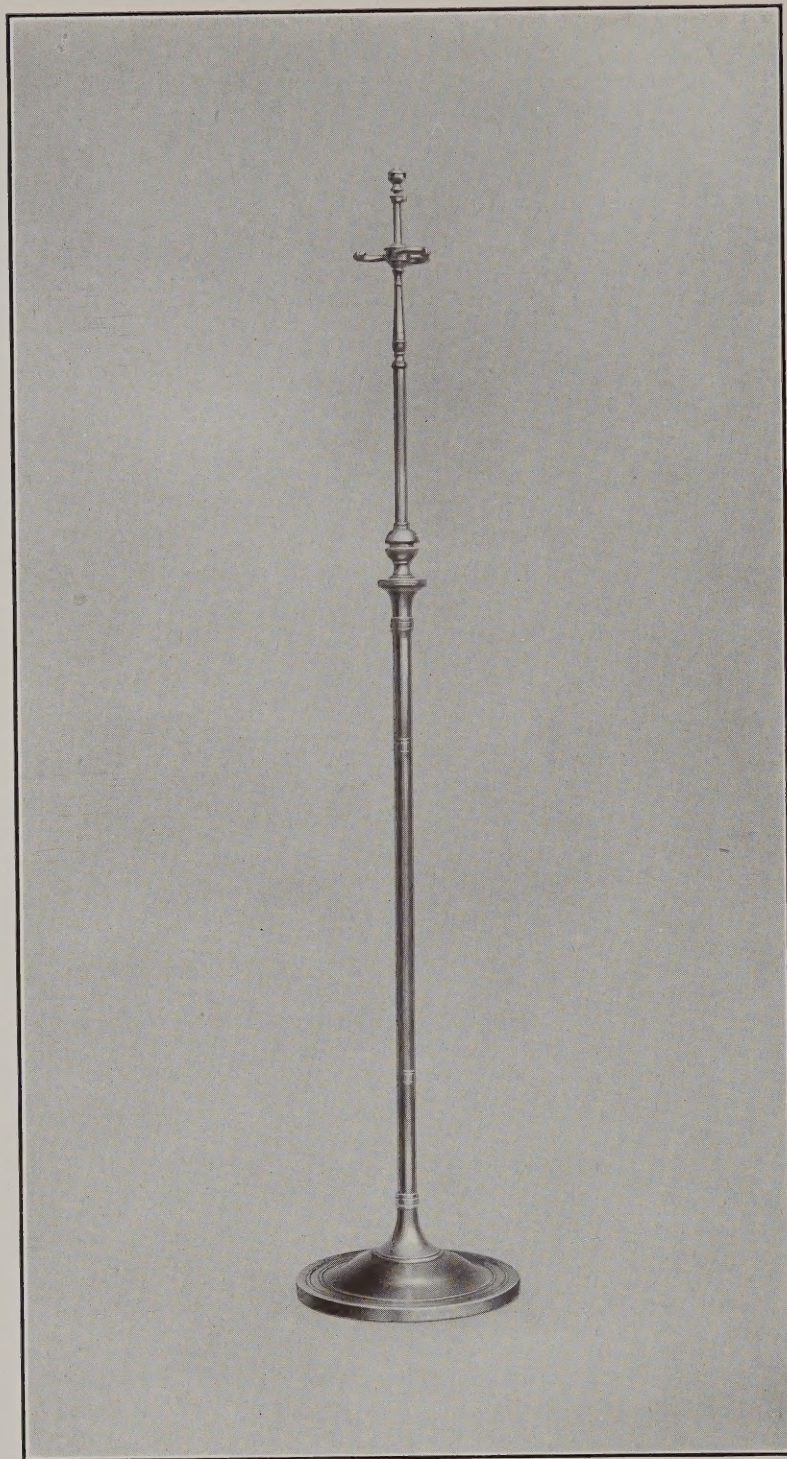
No. 22006

“ADAM” STYLE: With crystal droppers.
Height overall, 16½ ins. Spread, 7 ins.

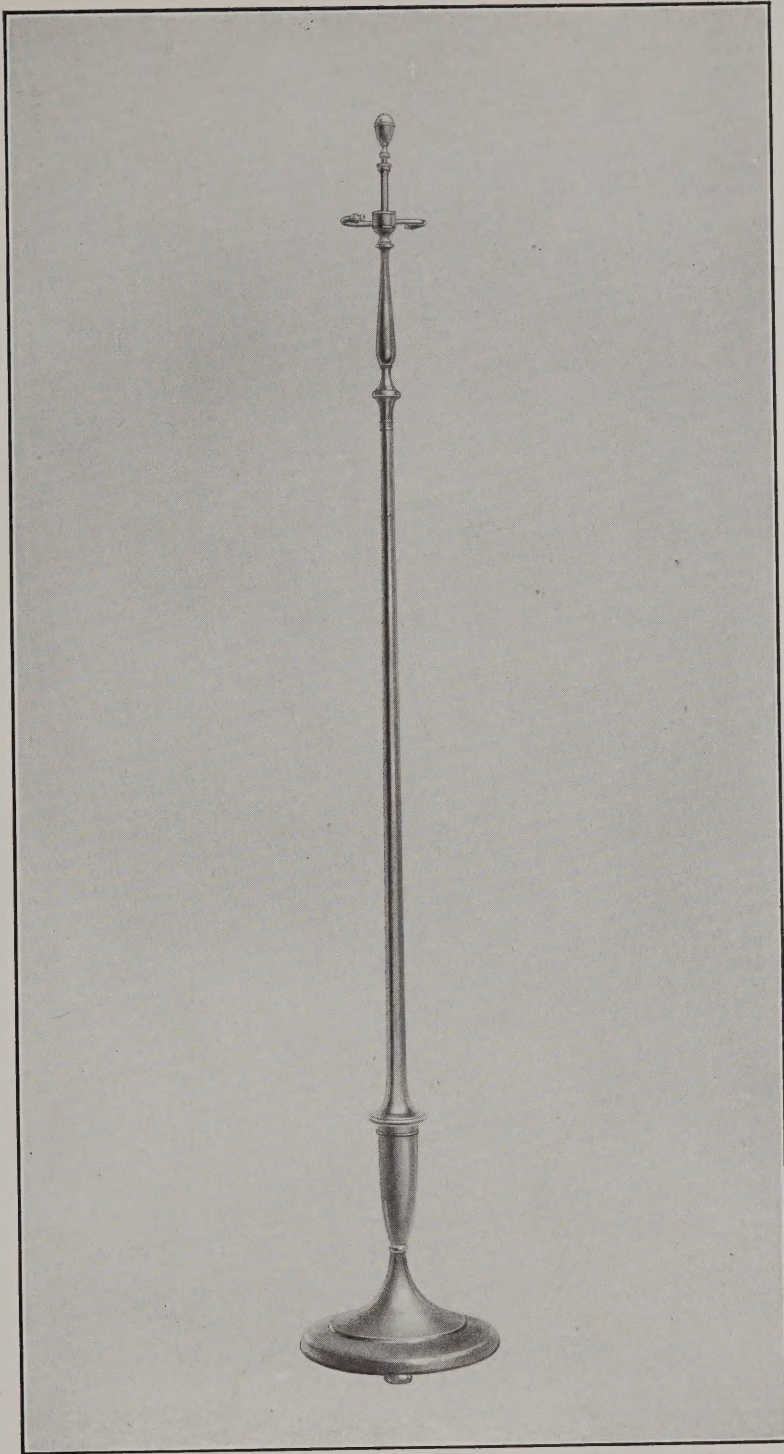
Wired with parallel flex, sockets and attachment plugs. Without shades.

A decorative, symmetrical floral border in a light gray tone. It features intricate scrollwork and leaf patterns that frame a central rectangular area. The border is wider at the top and bottom, tapering slightly towards the sides.

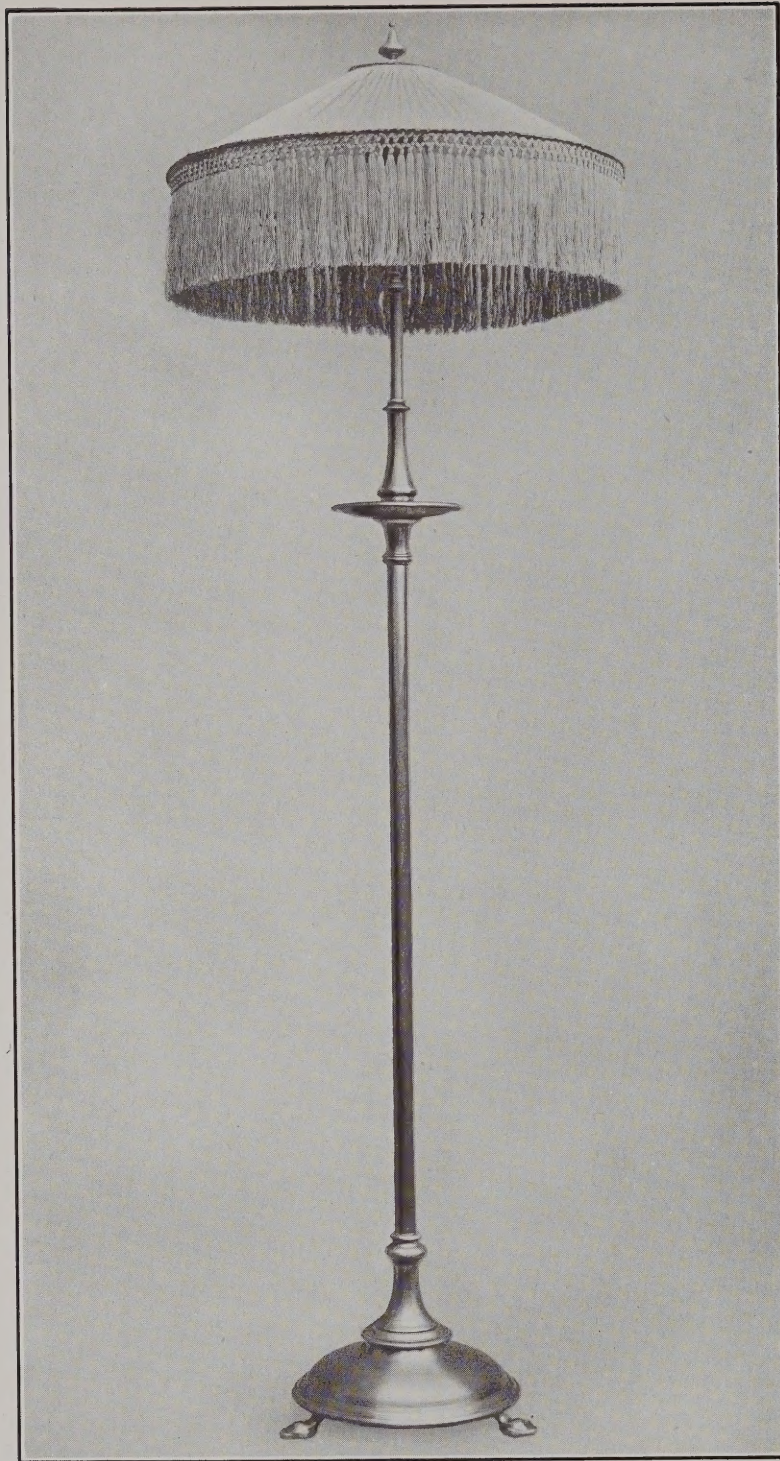
*Two-Light
Floor Lamps*



No. 23213
Height 5 ft., extending to 6 ft. 6 ins. Base $12\frac{1}{2}$ ins.
diameter.

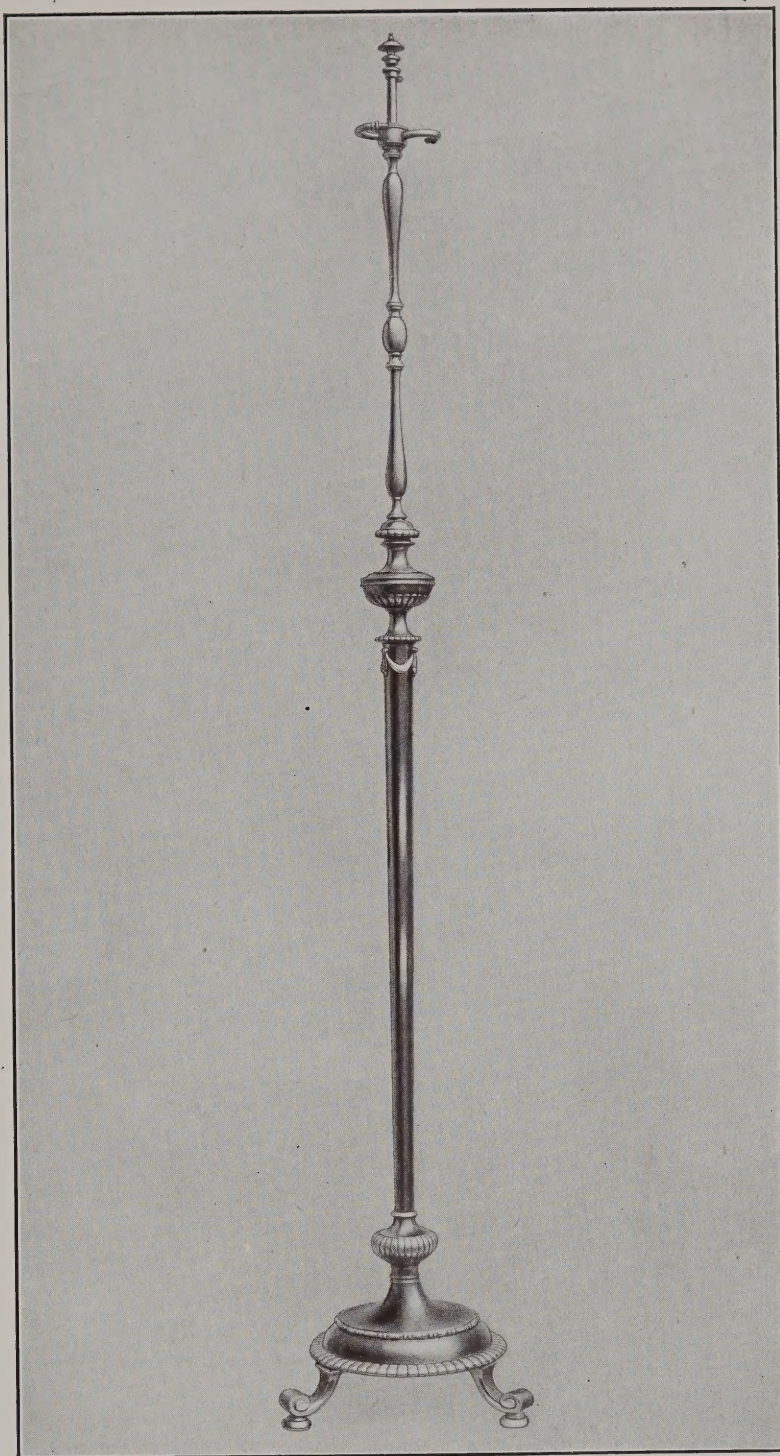


No. 23214
Height, 5 ft. 9 ins. Base, 11 ins. diameter.



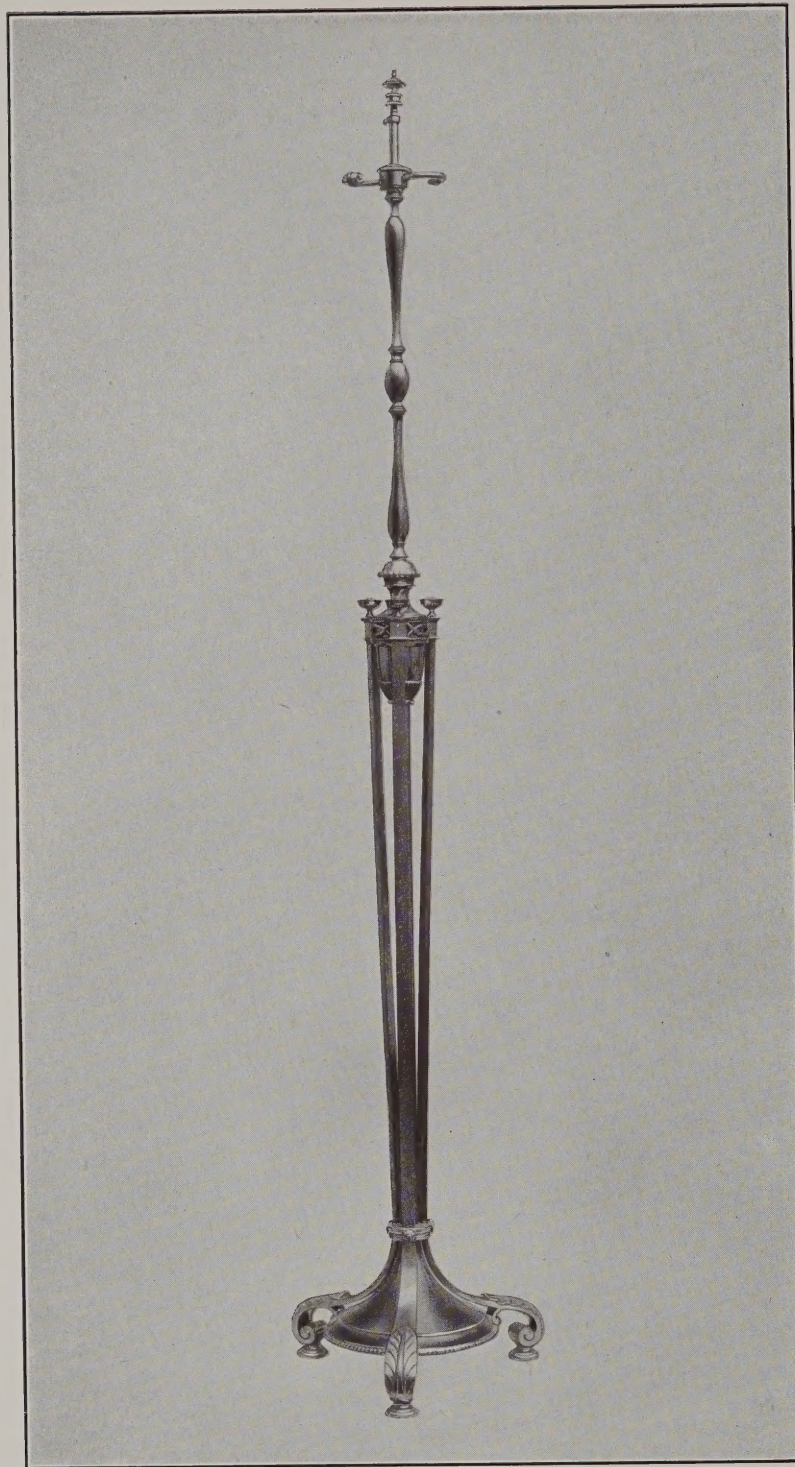
No. 23568

Height, 5 ft., extending to 6 ft. 6 ins. Circle of base,
 $13\frac{1}{2}$ ins diameter.



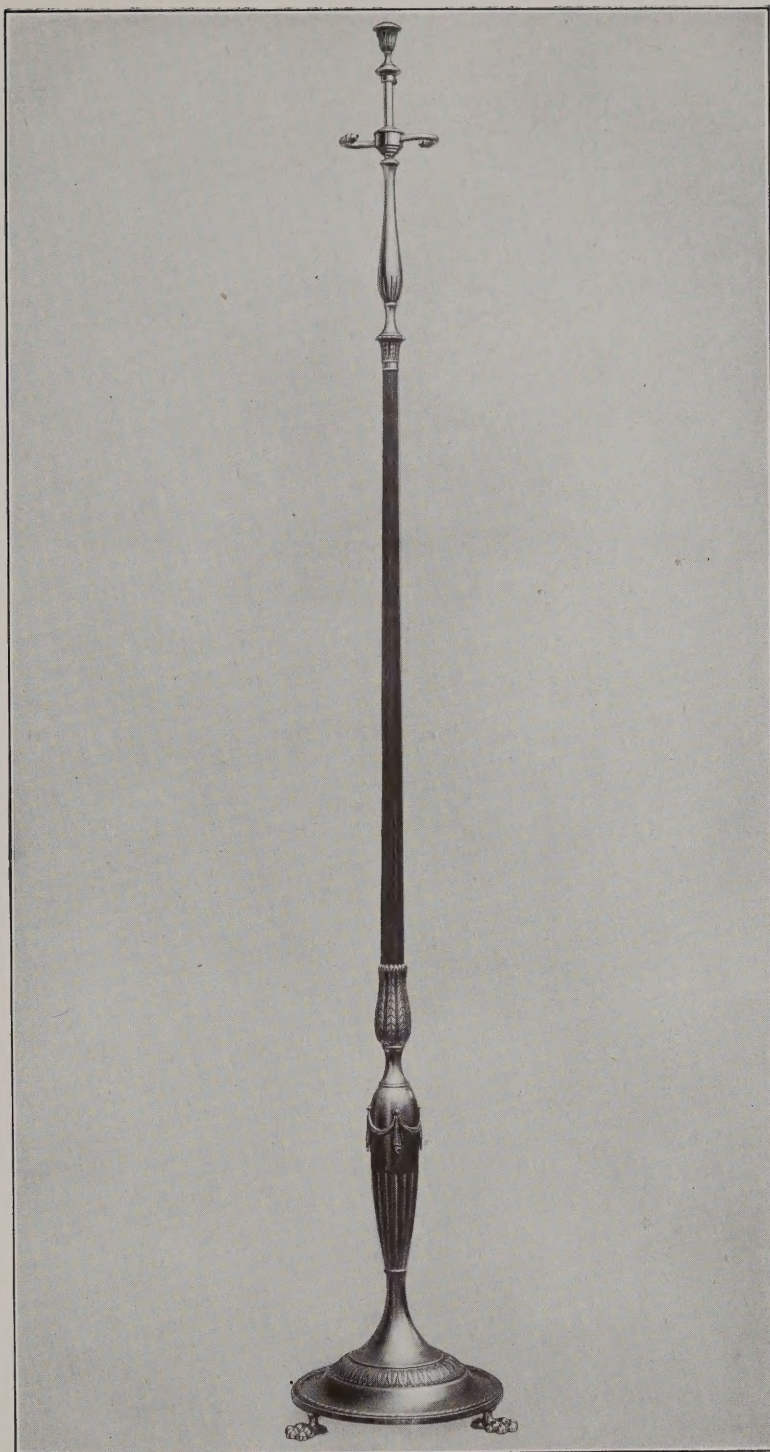
No. 22616

“SHERATON” STYLE: Height, 5 ft. 4½ ins., extending to
6 ft. 10½ ins. Circle of base, 13 ins. diameter.



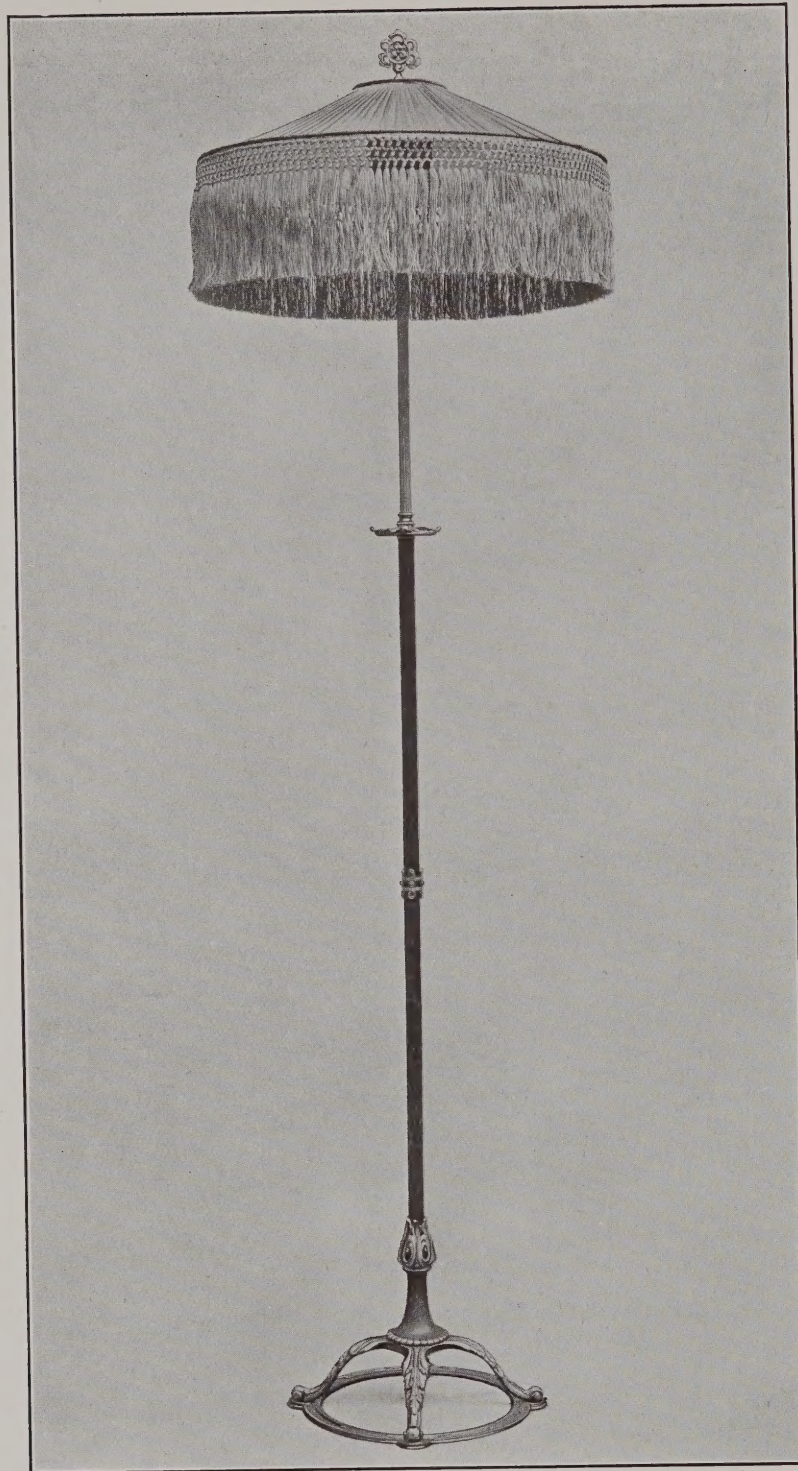
No. 22615

"SHERATON" STYLE: Height, 5 ft. 2 ins., extending to
6 ft. 8 ins. Circle of base, $13\frac{3}{4}$ ins. diameter.



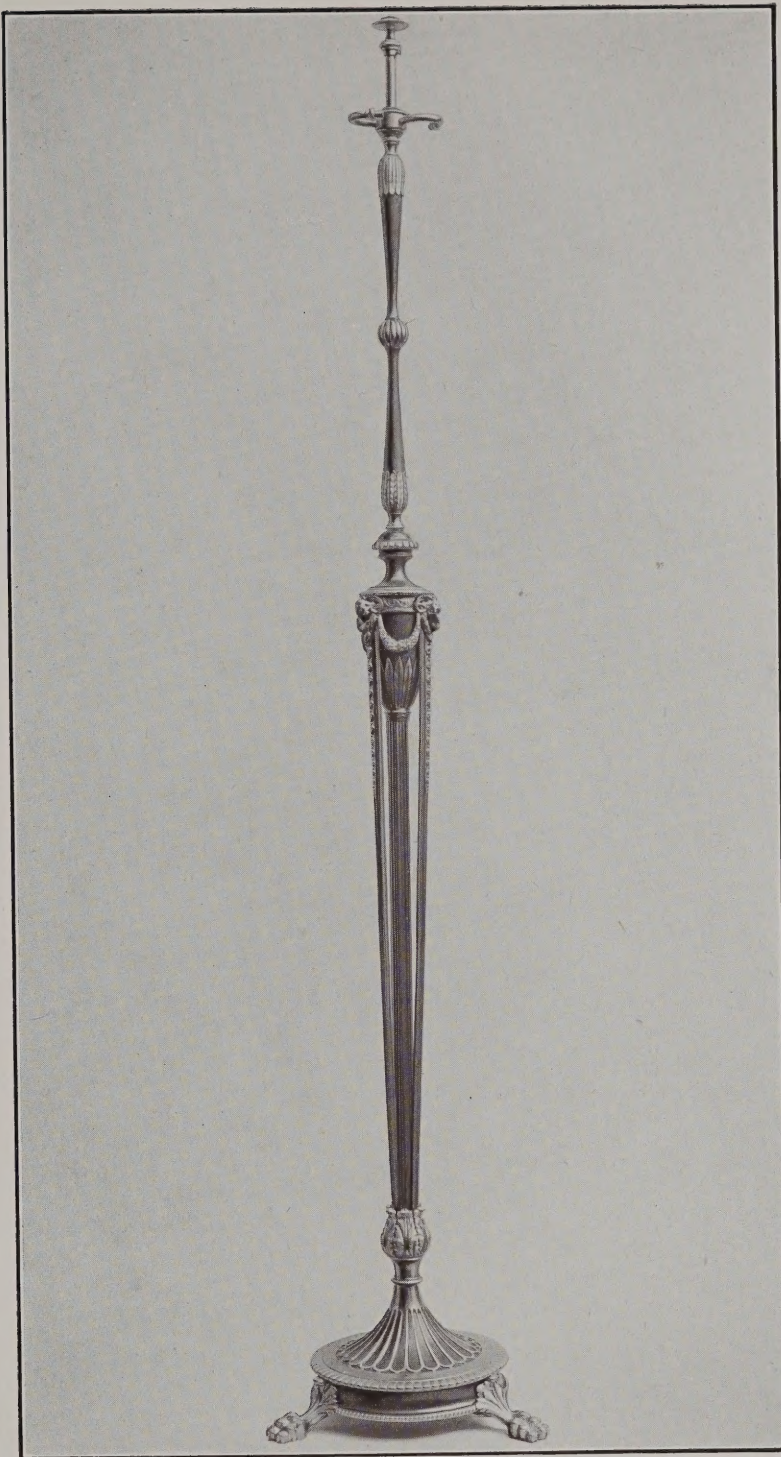
No. 22793

"ADAM" STYLE: Height, 5 ft. 9 ins. Base, 13 ins. diameter.



No. 23613

“ADAM” STYLE: Height, 4 ft. 9 ins. Base, 12 ins. diameter.
Especially suitable for treatment in coloured or black
enamels.



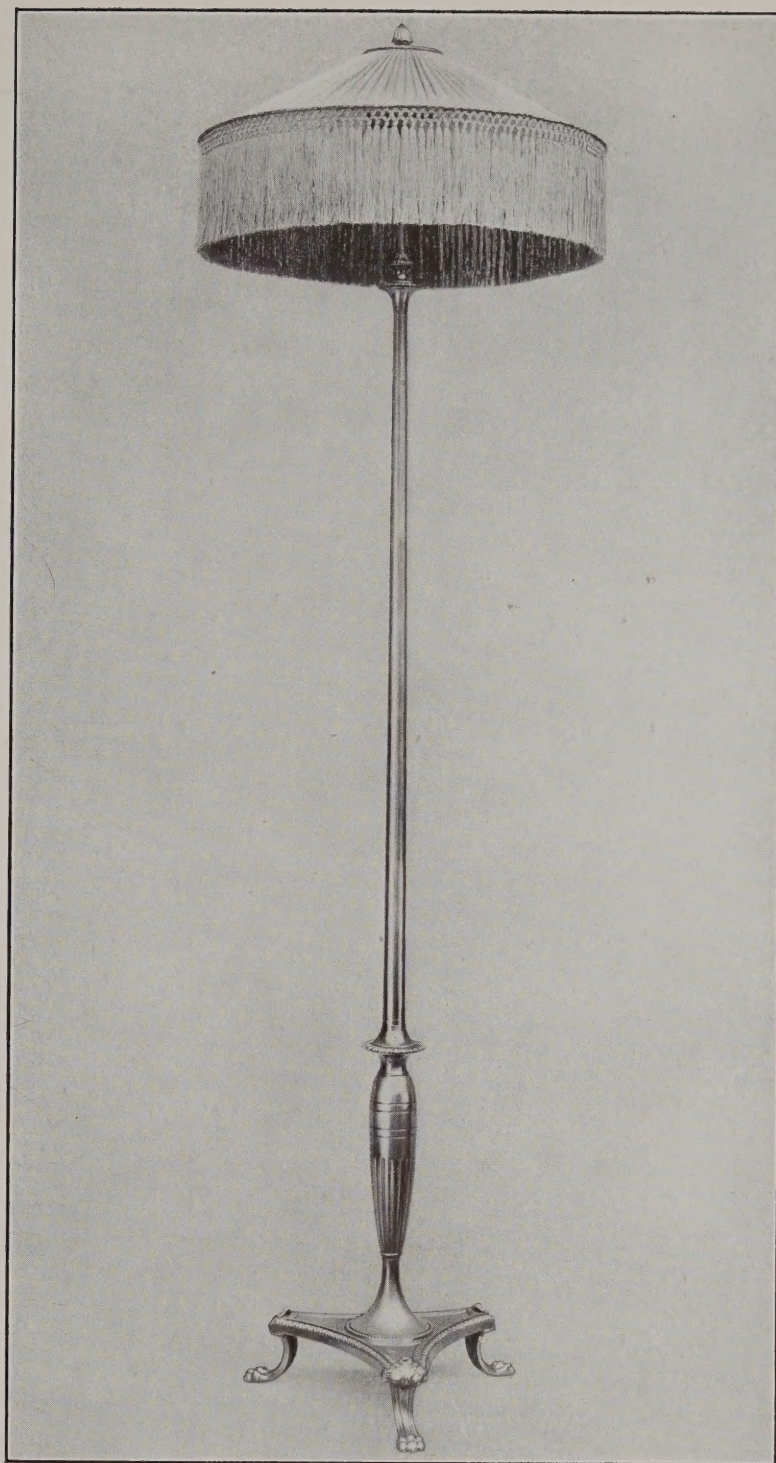
No. 21477

"ADAM" STYLE: Height, 5 ft. 2 ins., extending to 6 ft. 6 ins.
Base, 13½ ins. diameter. Especially suitable for treatment
in coloured or black enamels.

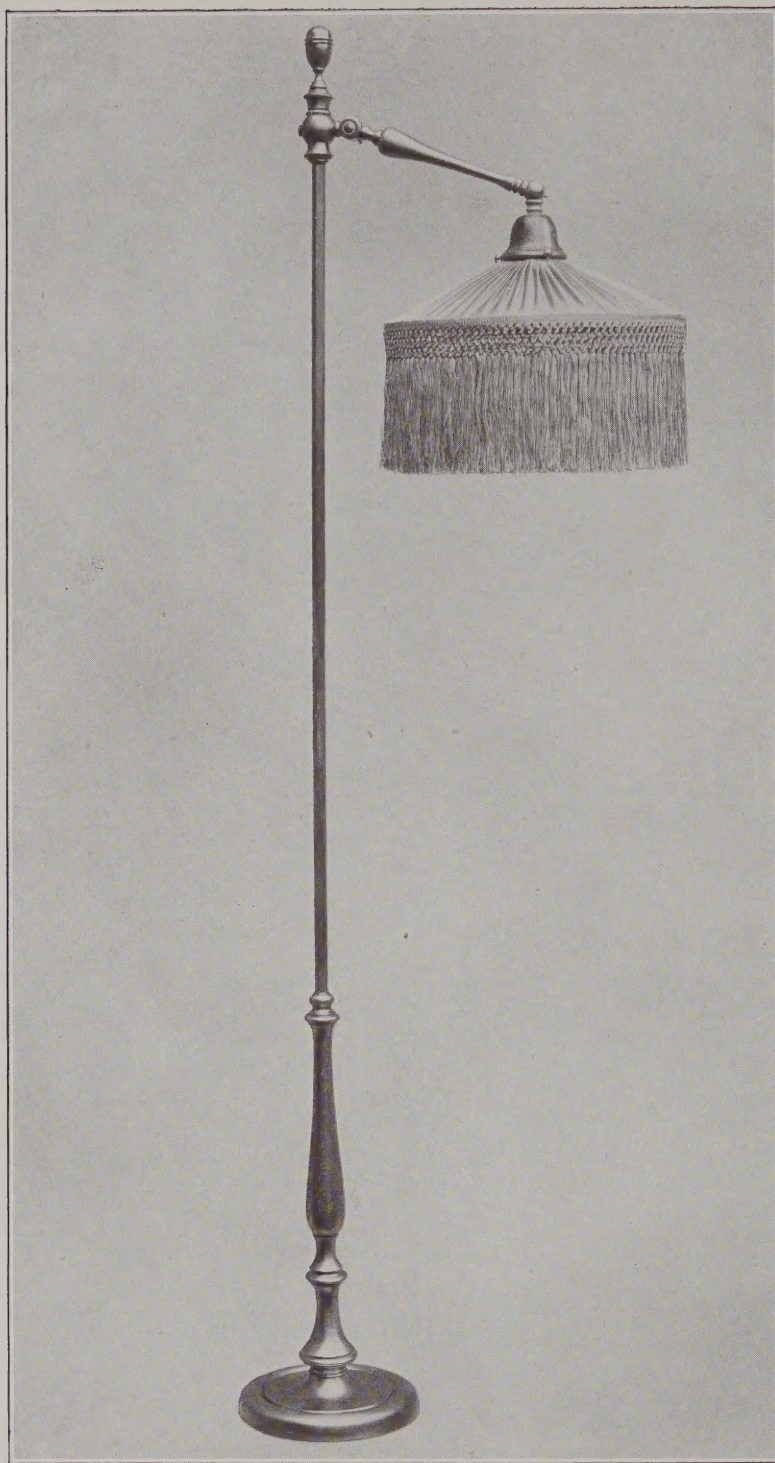


No. 23506

"POMPEIAN" STYLE: Height, 5 ft., extending to 6 ft.
Circle of base, 15 ins. diameter.

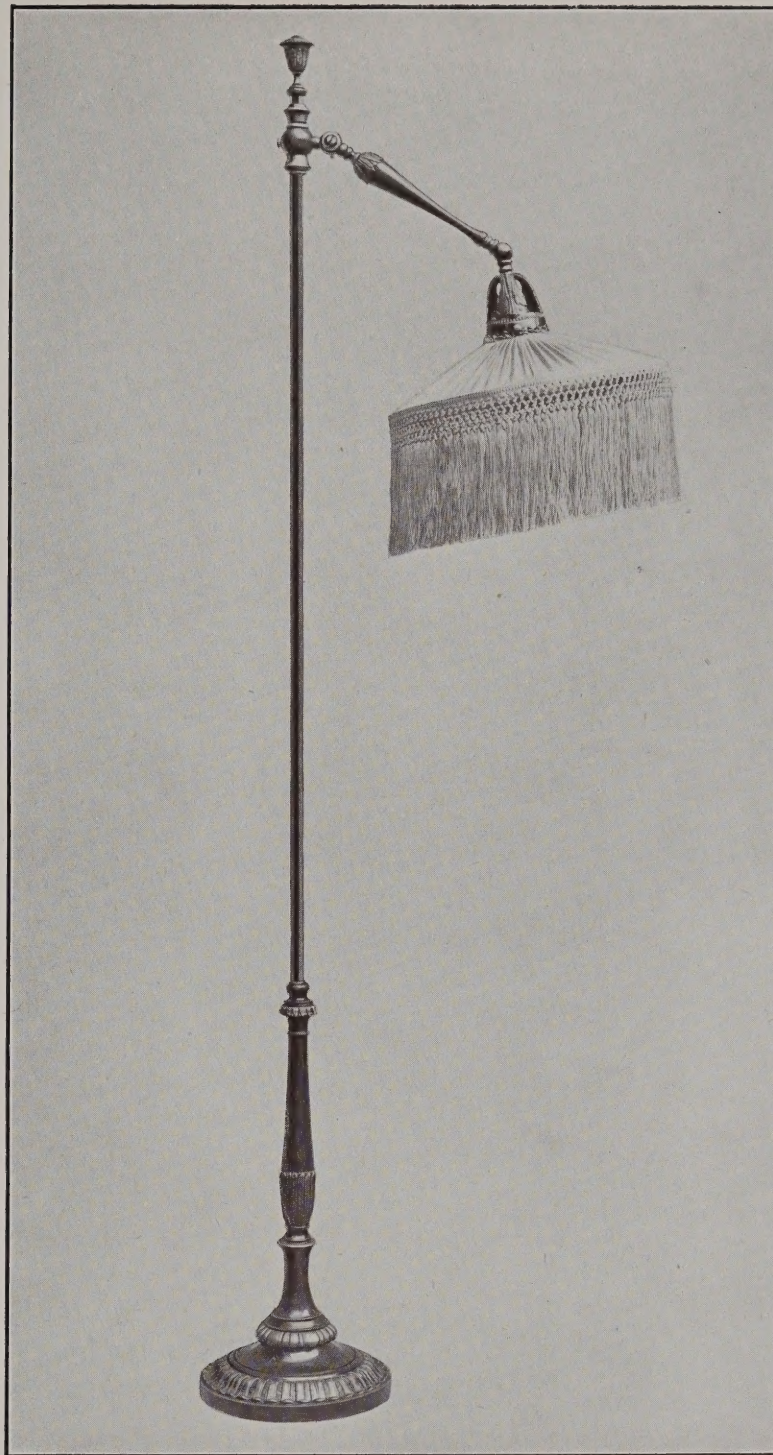


No. 23552
"ADAM" STYLE: Height overall, 5 ft. Circle of base,
14 ins. diameter.



No. 21479

With $2\frac{1}{4}$ ins. gallery for shade. Height overall, 4 ft. 10 ins. Projection, 9 ins. Base, 8 ins. diameter. The arm can be raised or lowered and the light adjusted to any angle by means of two knuckle joints.

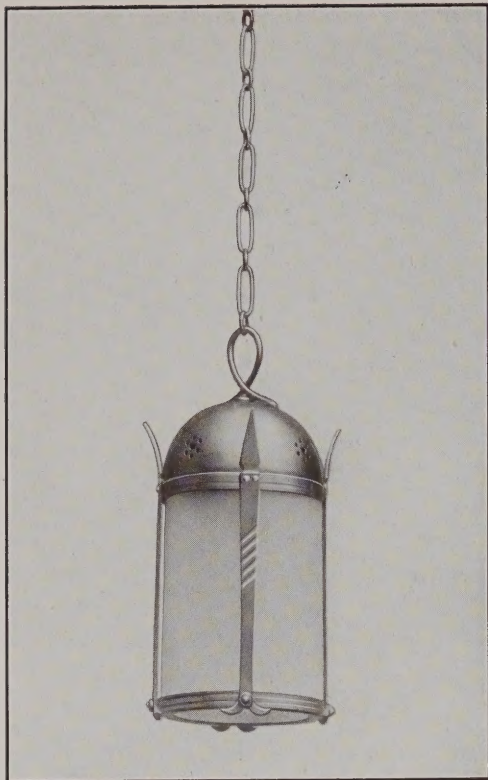


No. 21480

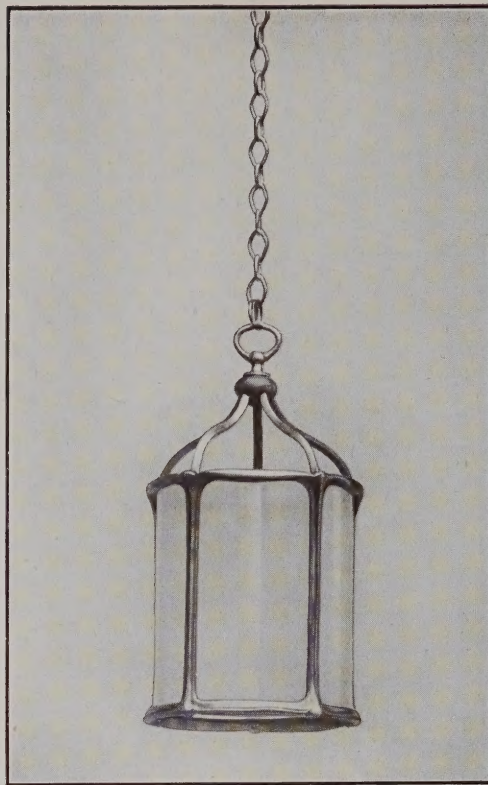
"ADAM" STYLE: With $2\frac{1}{4}$ ins. gallery for shade. Height overall, 4 ft. 10 ins. Projection, 10 ins. Base, $8\frac{3}{4}$ ins. diameter. The arm can be raised or lowered and the light adjusted to any angle by means of two knuckle joints. Especially suitable for treatment in coloured or black enamels.

With canopies, chains and candles. No sockets and unwired. If specially ordered, Husks or Keyless Sockets, suitably finished, can be supplied for one-light Lanterns at the prices quoted in accompanying list.

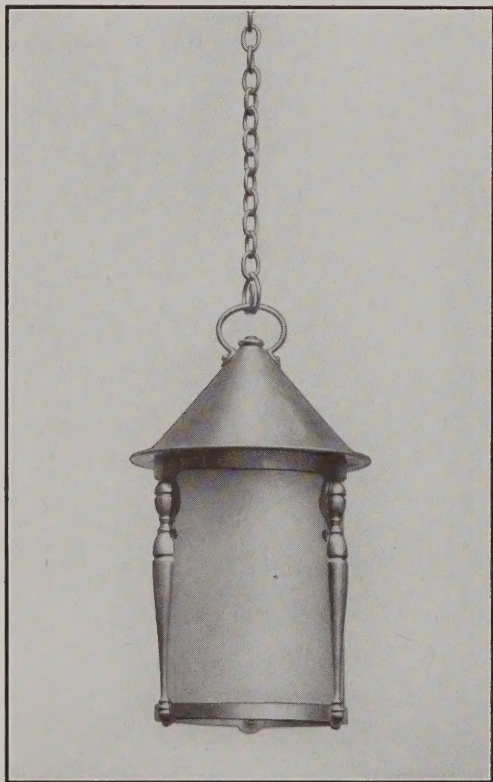




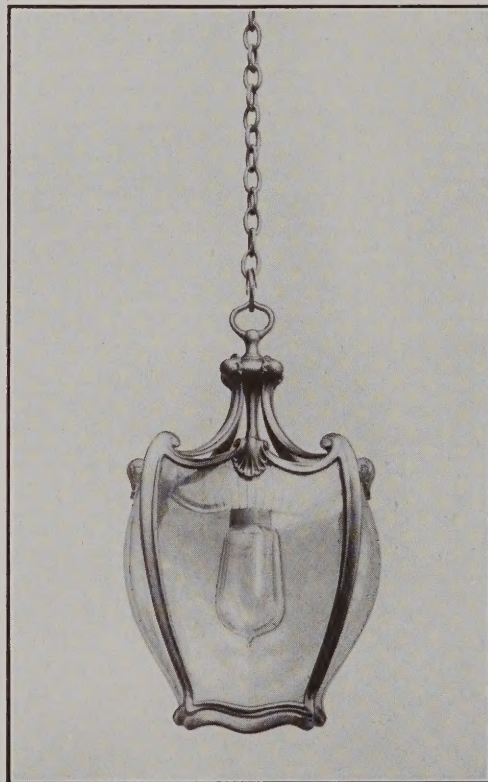
No. 23334
 "XV CENTURY" STYLE: One-light, with 5 ins.
 dia. flint satined cylinder. Length, 3 ft. 6 ins.



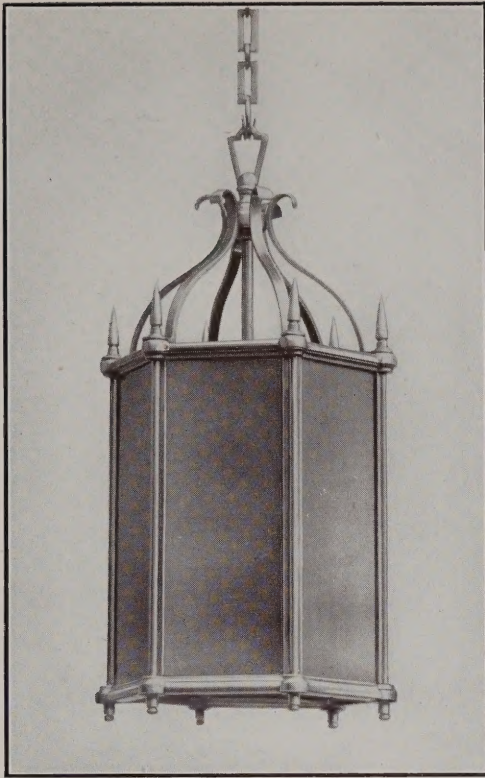
No. 18398
 "QUEEN ANNE" STYLE: One-light, with $6\frac{1}{2}$ ins.
 diameter flint or satin cylinder. Length, 4 ft.



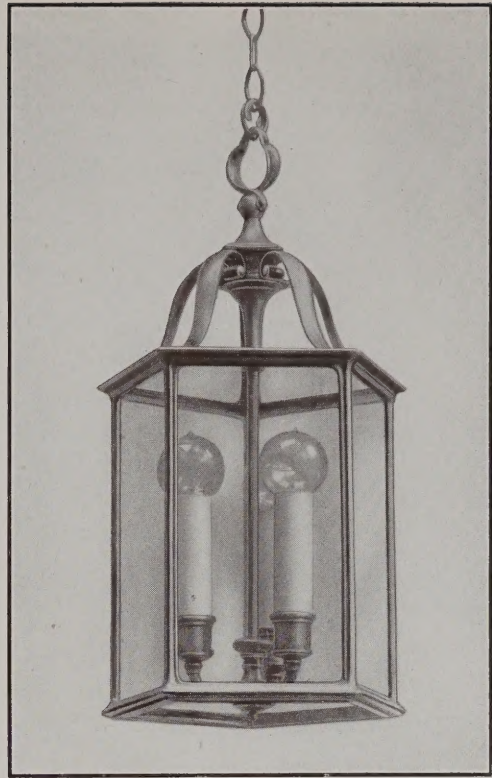
No. 19966
 "JACOBESAN" STYLE: One-light, with 6 ins.
 diameter flint satin cylinder. Length, 4 ft.



No. 19157
 "QUEEN ANNE" STYLE: One-light, with clear
 or obscured plate panes. Length, 4 ft.
 Diameter across corners, 10 ins.



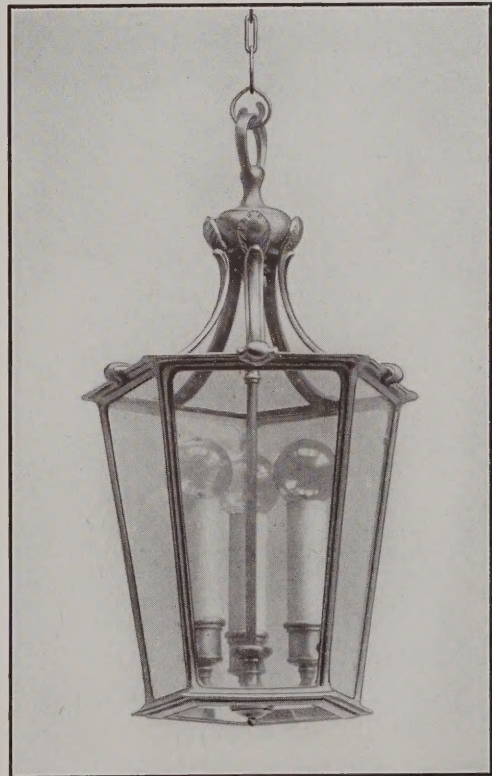
No. 23508
Three-light. With silk interlined panes.
Length, 4 ft. Diameter, 9 ins.
No. 23508A. As above, but with clear panes, no silk.



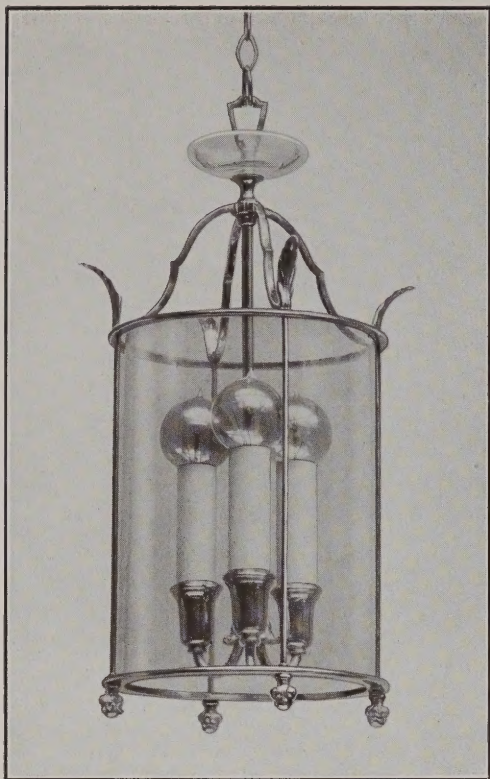
No. 22020
Three-light. With clear panes. Length, 4 ft.
Diameter, 10½ ins.



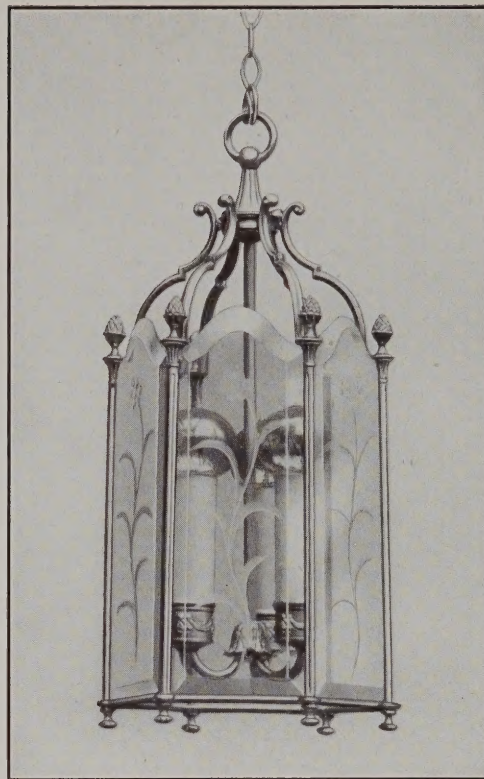
No. 23474
"QUEEN ANNE" STYLE: Three-light. With
clear bent panes. Length, 4 ft. Diameter,
9 ins.



No. 22019
Three-light. With clear panes. Length, 4 ft.
Diameter, 11½ ins.



No. 22449
Three-light, with 8 ins. diameter
flint cylinder. Length, 4 ft.

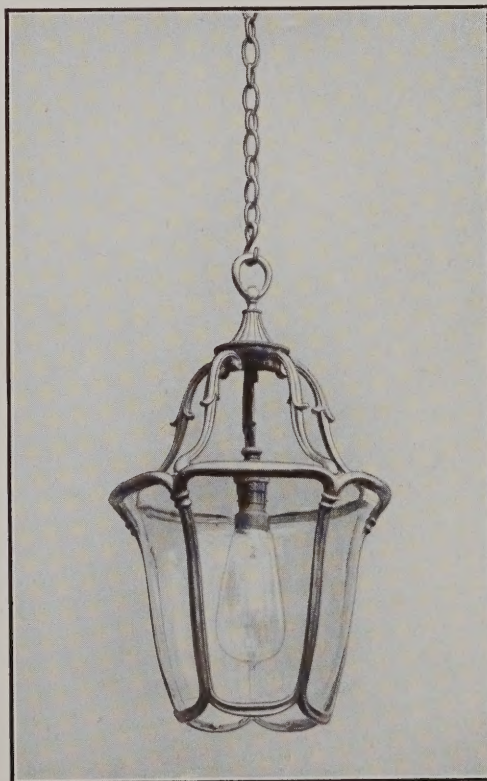


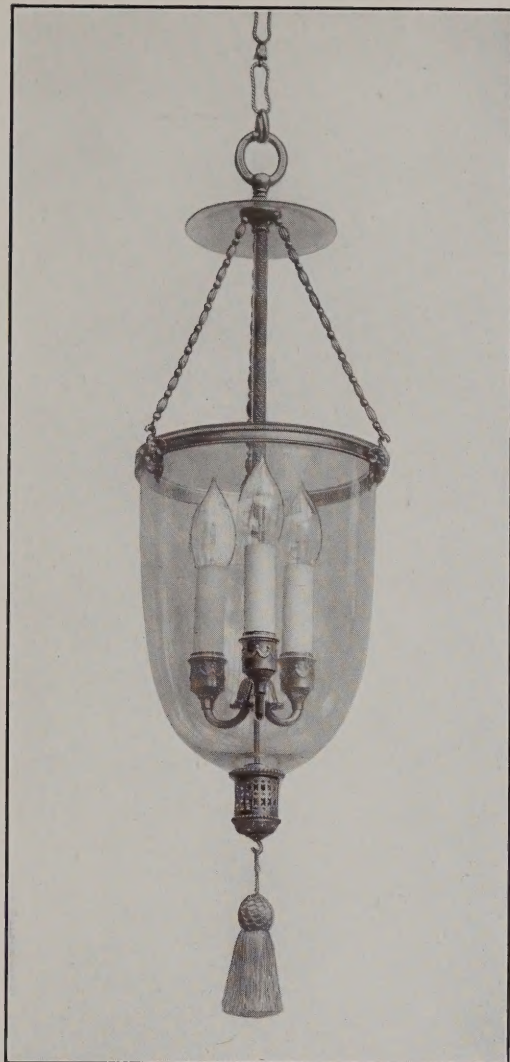
No. 22794
Three-light, with bevelled and cut
plate glass panes. Length, 4 ft.
Diameter, 9 ins.

No. 16060
"QUEEN ANNE" STYLE: One-
light, with clear or obscured
plate panes. Length, 4 ft.
Diameter, 9½ ins.

*

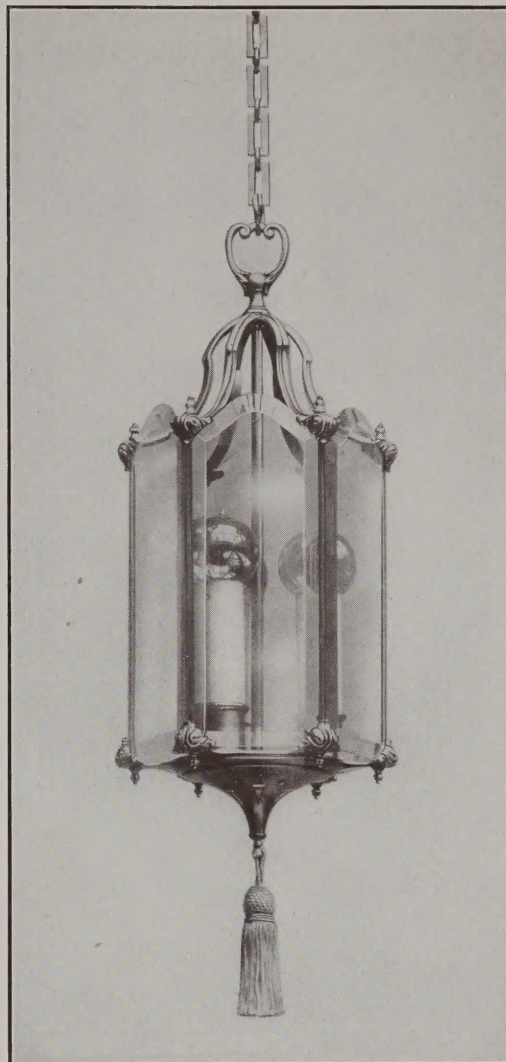
No. 18402
This is a similar design to
No. 16060, but made on a
smaller scale. Length, 4 ft.
Diameter, 7 ins. It can be
supplied with clear or ob-
scured panes.





No. 22002

"ADAM" STYLE: Three-light, with silk tassel and clear glass, diameter, 8 ins. The centre rod is covered with silk cord. Length overall, 4 ft.



No. 23507

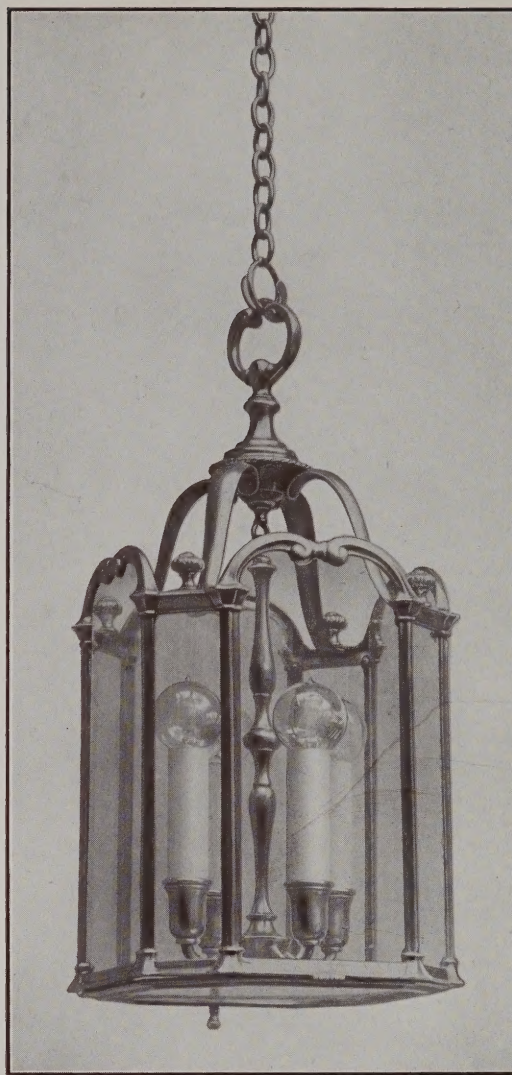
Three-light. With clear bevelled plate panes and silk tassel. Length overall, 4 ft. Diameter, 8 ins.

The colour of the silk is chosen to suit the finish in which the metal work is carried out.



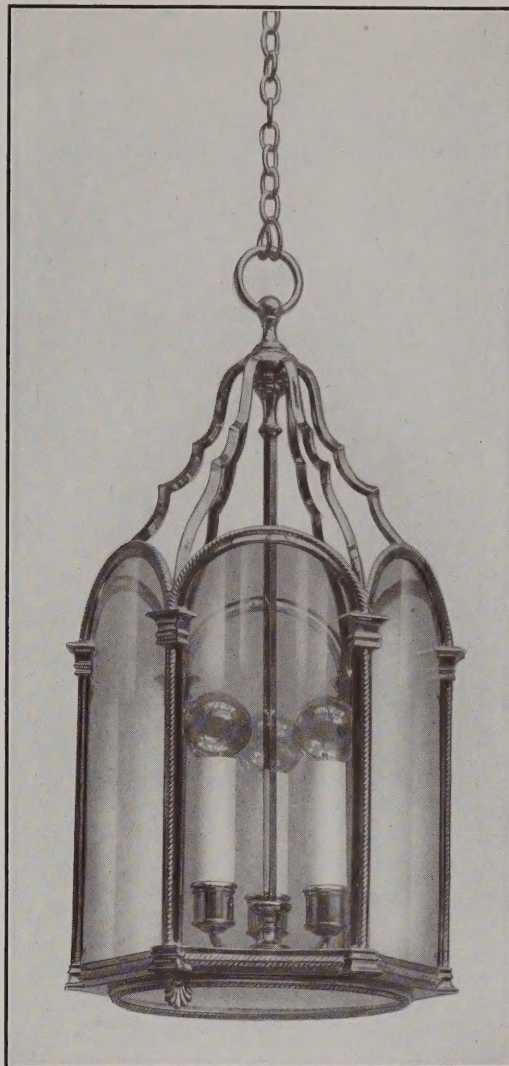
No. 17380

"QUEEN ANNE" STYLE: This design is a larger version of the beautiful lantern No. 16060 (page 41). It has three candle lights and clear plate panes. Length, 4 ft. 6 ins. Diameter, $13\frac{3}{4}$ ins.



No. 21484

"JACOBELAN" STYLE: Four-light, with clear plate panes. Length, 4 ft. 6 ins. Diameter, 12 ins. An admirable example based on XVI Century traditional form.



No. 22018

“GOTHIC” STYLE: Three-light, with clear panes. Length, 4 ft. 6 ins. Diameter, 12 ins. This lantern is also made in a bigger size, which is:

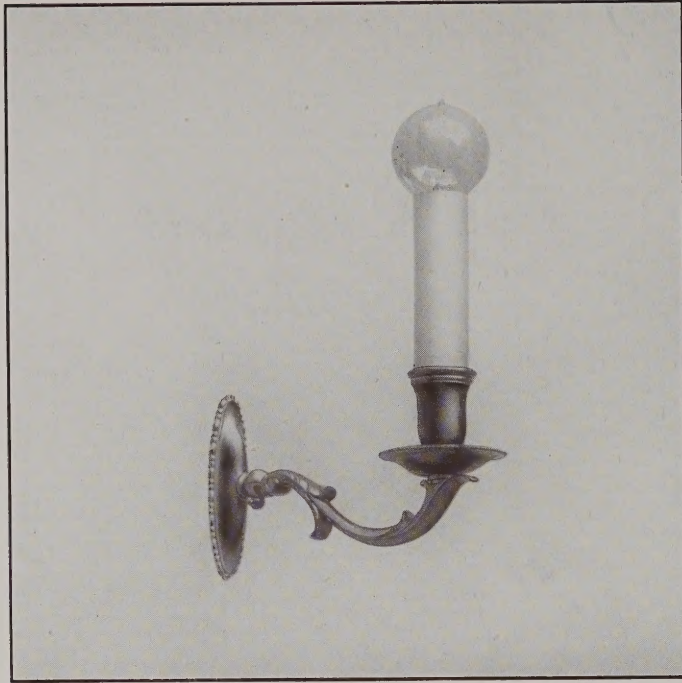
No. 23678

Three-light, with clear panes. Length, 5 ft. Diameter, 18 ins. The proportions are similar to the lantern illustrated above.

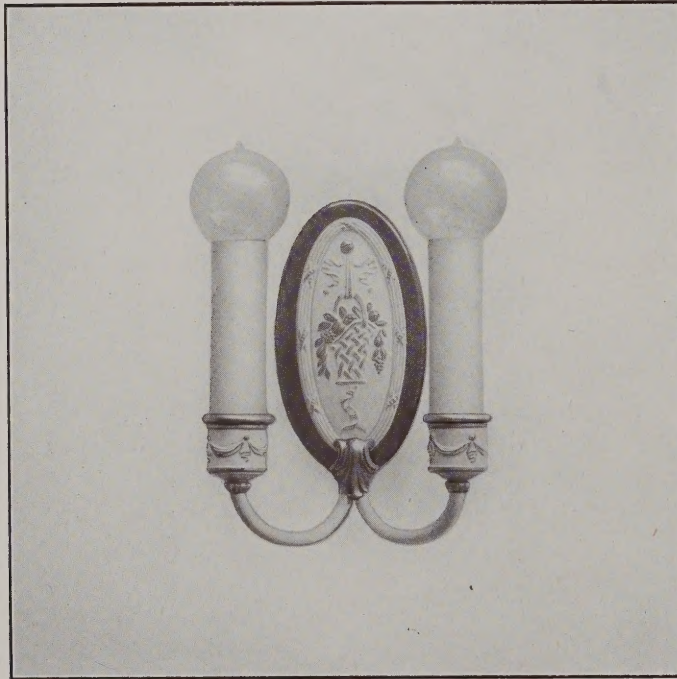
With candles, pull chains and draw wires in arms. Unwired (except No. 16225) and without Sockets. Candle cups and bobèches drilled for pull chains.

A decorative border with intricate floral and scrollwork patterns, framing the title text.

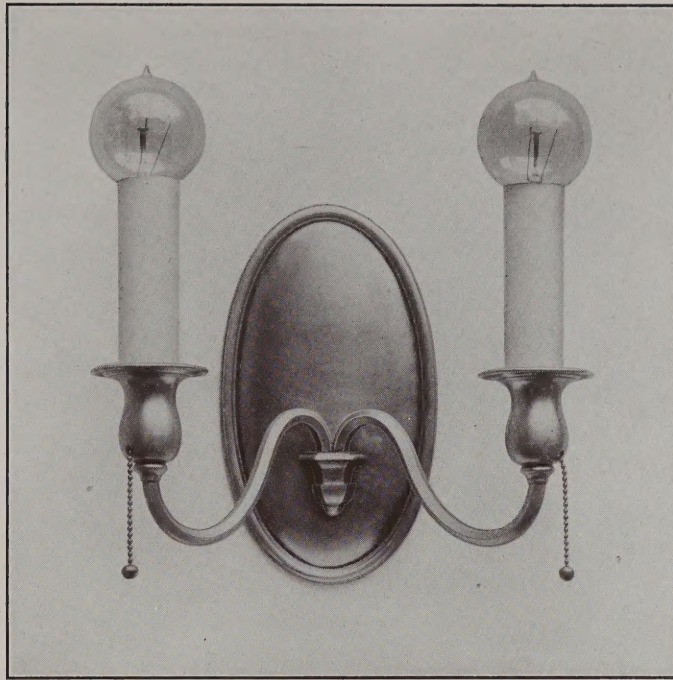
*Wall Brackets
& Sconces*



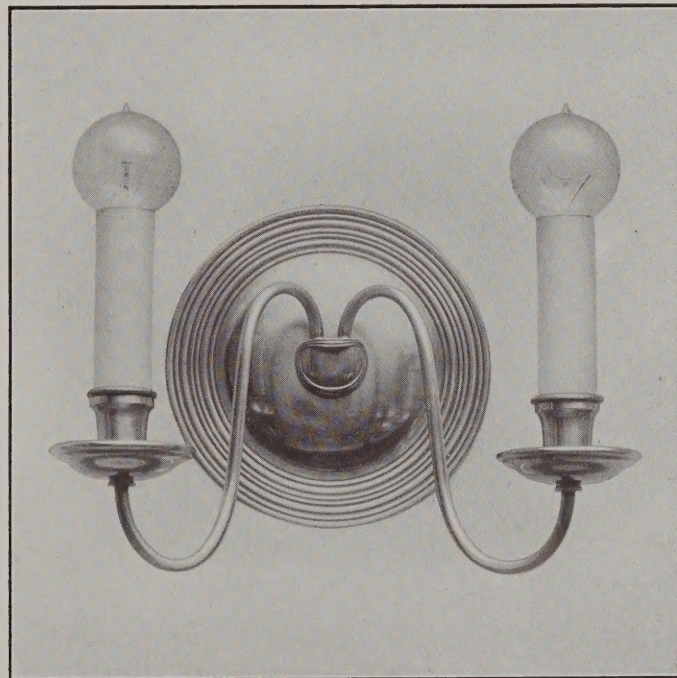
No. 18691
 "ADAM" STYLE: Swing Bracket. Projection, 6 ins.
 Backplate, $4\frac{1}{4}$ ins. $\times$ $1\frac{1}{4}$ ins.



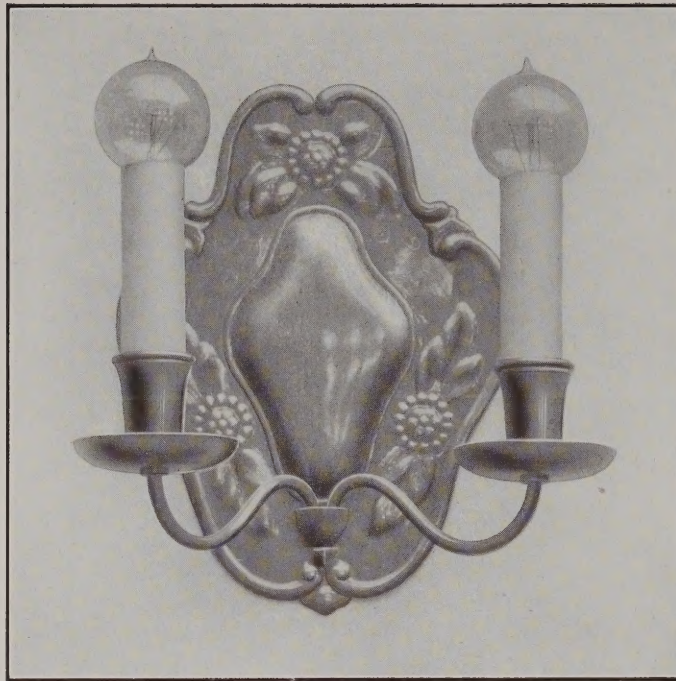
No. 21486
 "ADAM" STYLE: Two-light. Cream enamelled and
 hand painted in colours, with ebonized wood block,
 $6\frac{1}{4}$ ins. $\times$ $3\frac{1}{4}$ ins. Projection, 3 ins. Spread, 5 ins.
 No. 21485. As No. 21486, but one-light only.
 Projection, $3\frac{1}{2}$ ins.



No. 23713
 "QUEEN ANNE" STYLE: To match chandelier No. 22444, see page 64. Projection, $3\frac{3}{4}$ ins. Spread, 8 ins. Backplate, 8 ins. $\times$ $4\frac{1}{2}$ ins.

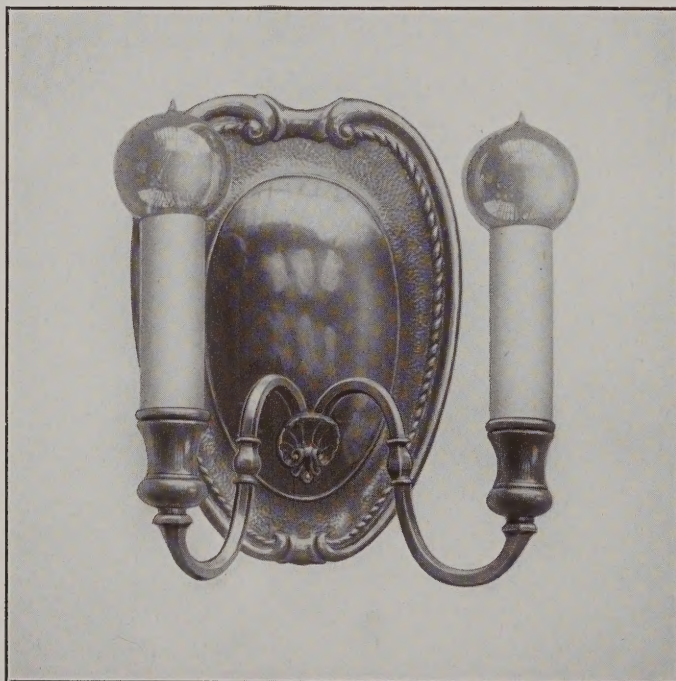


No. 22262
 "JACOBESAN" STYLE: Projection, $4\frac{3}{4}$ ins. Spread, $9\frac{1}{2}$ ins. Backplate, $7\frac{1}{4}$ ins. diameter.



No. 22467

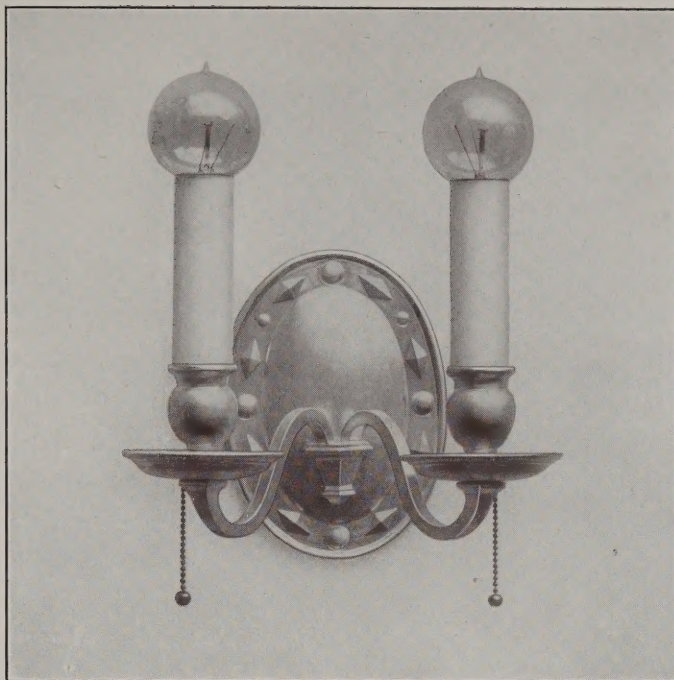
"JACOBESQUE" STYLE: With beaten brass backplate,
11 ins. $\times$ 8 $\frac{1}{4}$ ins. Projection, 3 $\frac{1}{2}$ ins. Spread, 7 $\frac{1}{2}$ ins.



No. 16225

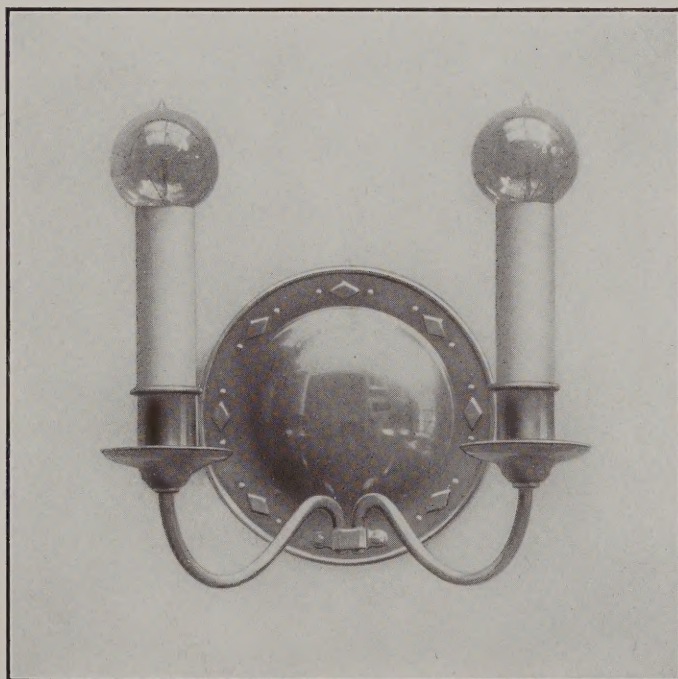
"QUEEN ANNE" STYLE: With beaten brass backplate,
10 ins. $\times$ 7 ins. Projection, 4 ins. Spread, 7 $\frac{1}{2}$ ins.

Note: This bracket is supplied wired, but without sockets.



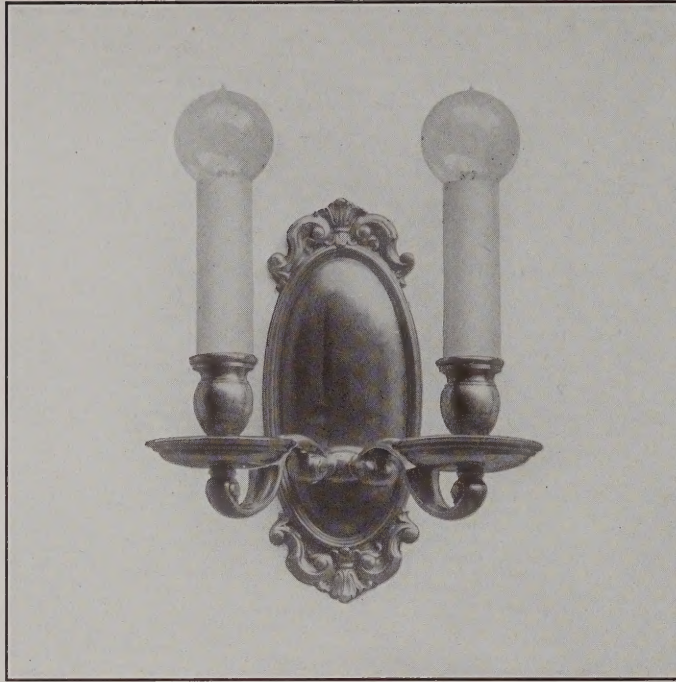
No. 21448

"JACOBELAN" STYLE: Projection, $5\frac{1}{4}$ ins. Spread, 6 ins. Backplate, 7 ins. $\times$ 5 ins.



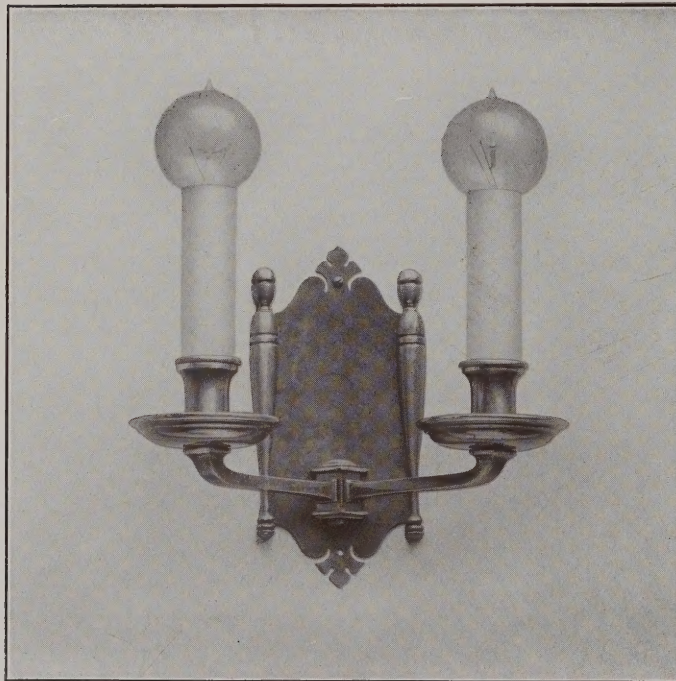
No. 22135

"JACOBELAN" STYLE: Projection, $4\frac{1}{2}$ ins. Spread, 8 ins. Backplate, $6\frac{7}{8}$ ins. diameter.



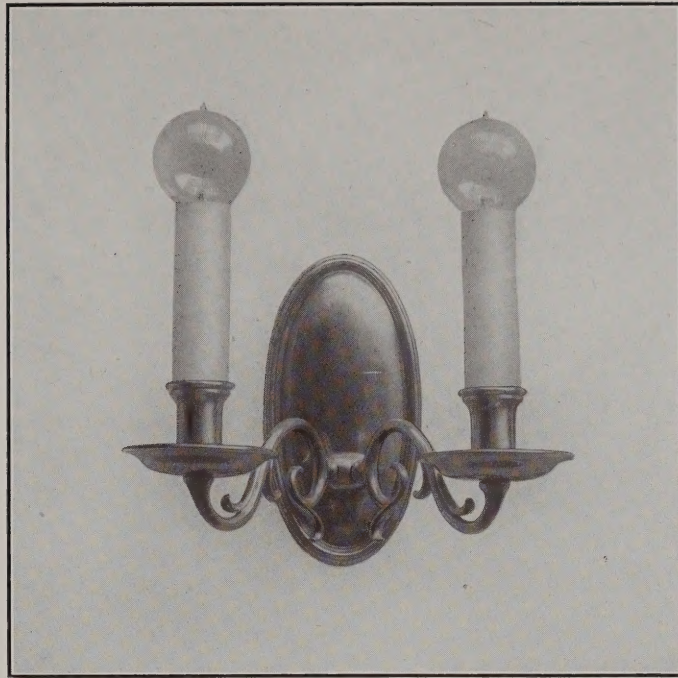
No. 21450

"JACOBESQUE" STYLE: To match chandelier No. 22812, see page 66. Projection, $5\frac{1}{2}$ ins. Spread, $7\frac{1}{4}$ ins. Backplate, $9\frac{1}{2}$ ins. $\times$ $3\frac{3}{4}$ ins.

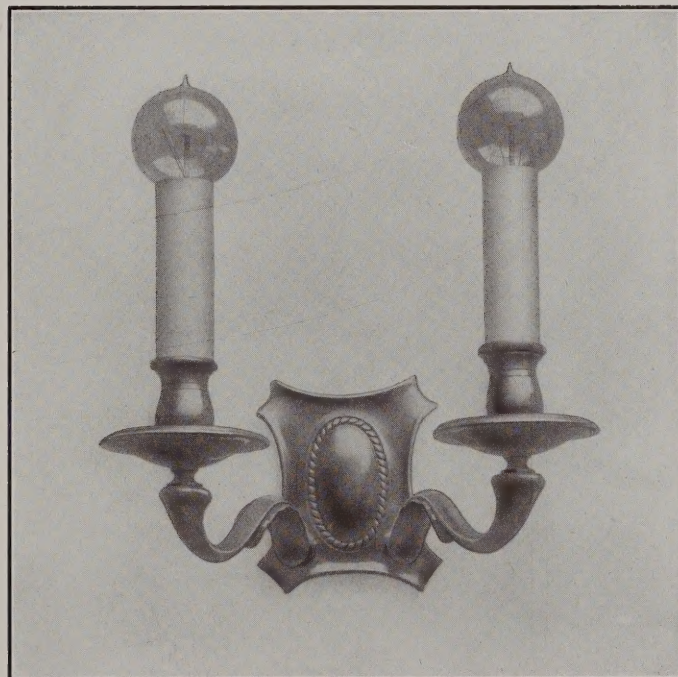


No. 21451

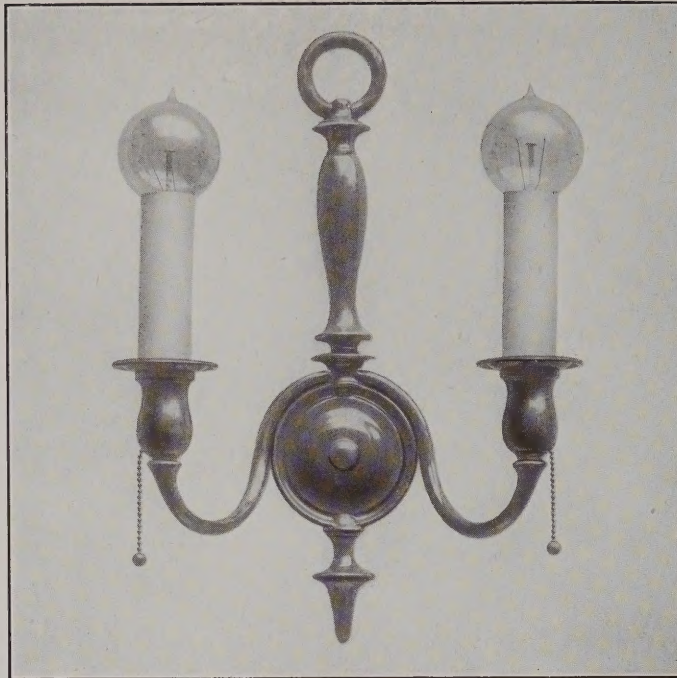
"JACOBESQUE" STYLE: To match chandelier No. 22029, see page 68. Projection, $3\frac{1}{2}$ ins. Spread, $6\frac{1}{2}$ ins. Backplate, 8 ins. $\times$ 4 ins.



No. 21449
 "JACOBELAN" STYLE: Projection, $5\frac{7}{8}$ ins. Spread,
 $6\frac{7}{8}$ ins. Backplate, $7\frac{1}{2}$ ins. $\times$ $3\frac{7}{8}$ ins.

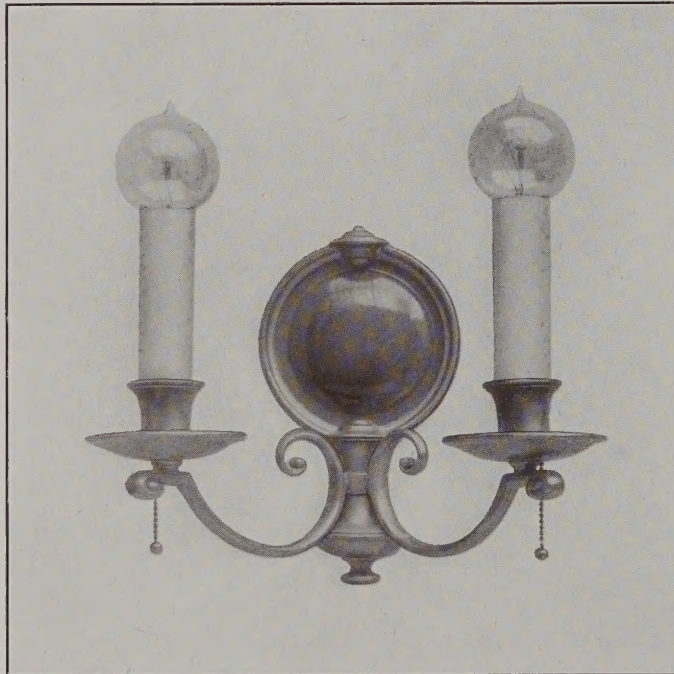


No. 23207
 Projection, 5 in. Spread, 8 ins. Backplate,
 5 ins. $\times$ $3\frac{1}{2}$ ins.



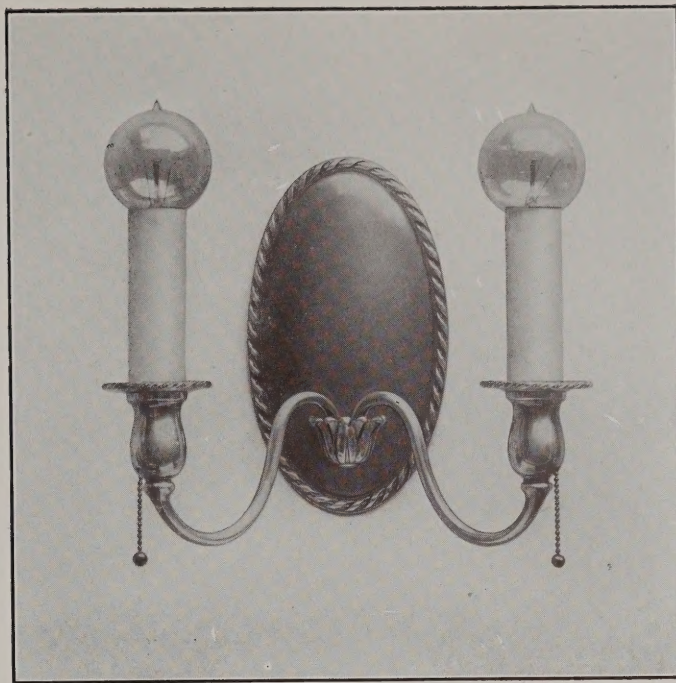
No. 23472

Projection, 4 ins. Spread, 8 ins. Backplate,
14 ins. $\times$ 3 $\frac{1}{4}$ ins.



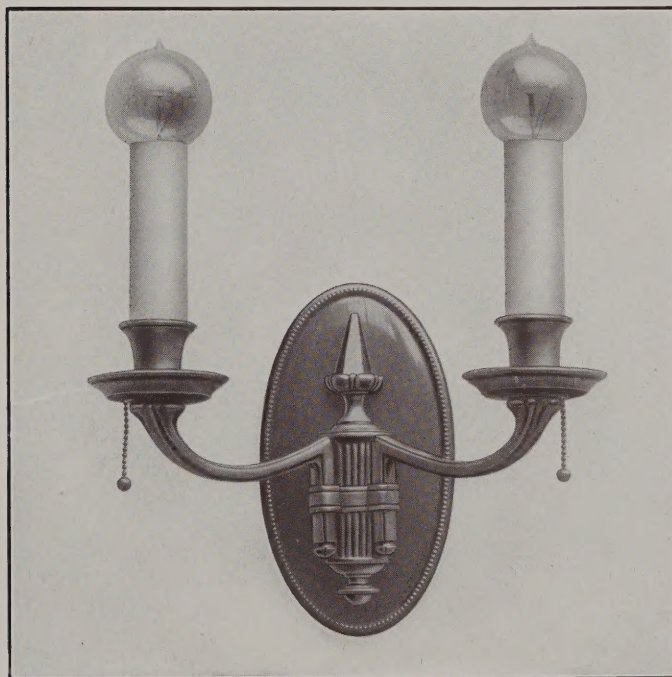
No. 23554

To match chandelier No. 23176, see page 67.
Projection, 4 ins. Spread, 8 ins. Backplate,
8 $\frac{1}{4}$ ins. $\times$ 4 $\frac{1}{2}$ ins. This Bracket is especially suitable
for treatment in coloured enamel.



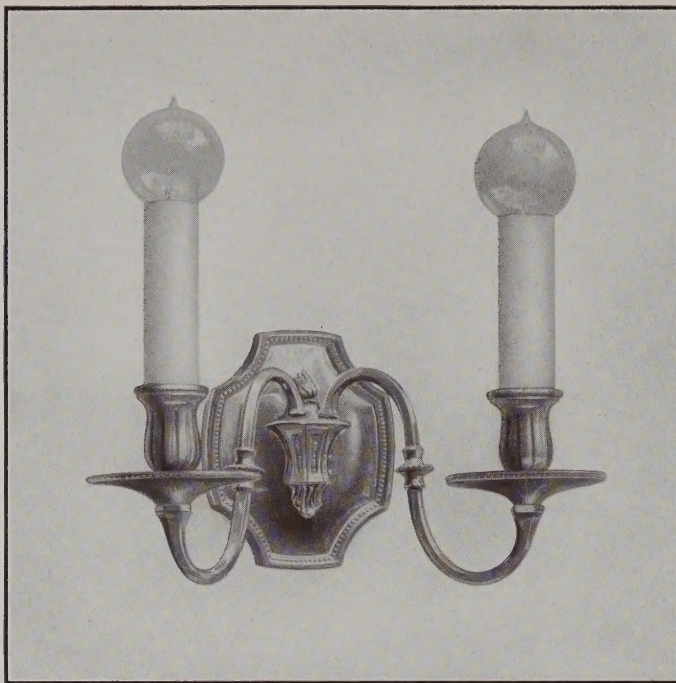
No. 23564

Projection, $3\frac{3}{4}$ ins. Spread, 8 ins. Backplate,
8 ins. $\times$ $4\frac{1}{2}$ ins. Especially suitable for treatment
in coloured enamel.

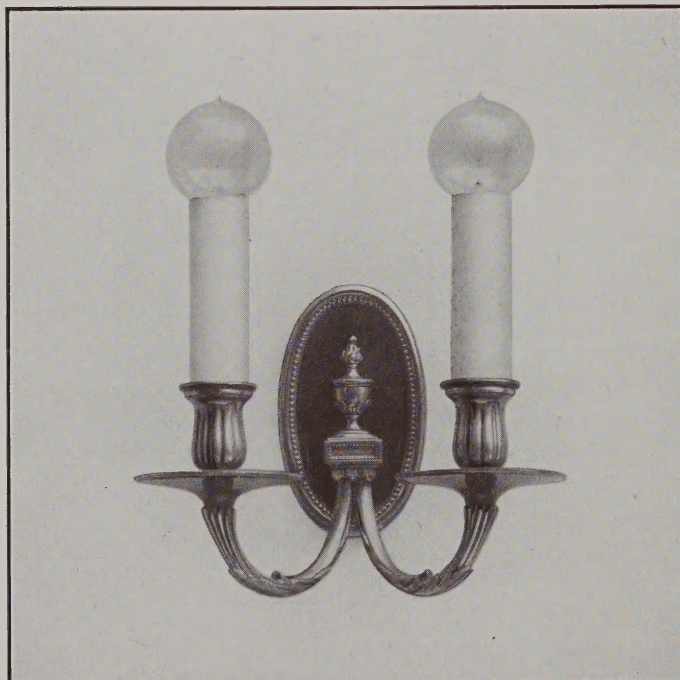


No. 23495

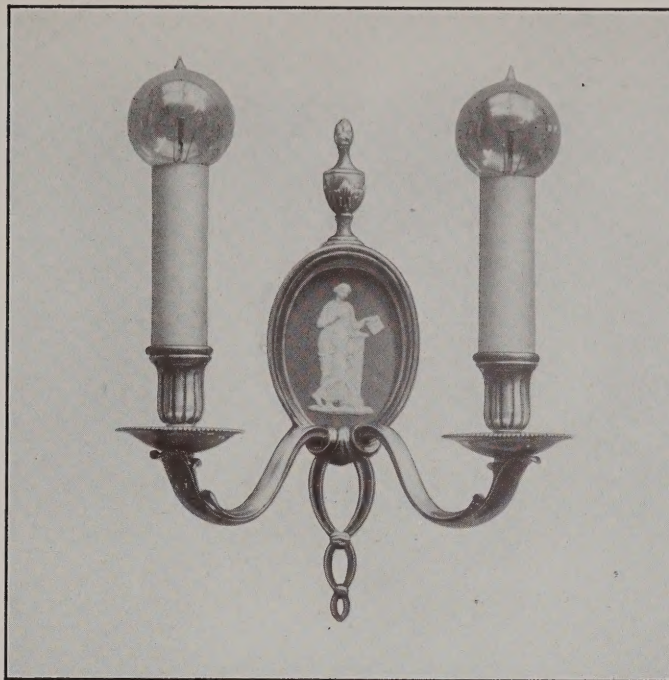
To match chandelier No. 23177, page 70.
Projection, 4 ins. Spread, 8 ins. Backplate,
8 ins. $\times$ $4\frac{1}{2}$ ins. Especially suitable for treatment
in coloured enamel.



No. 21460
 "SHERATON" STYLE: Projection, 6 ins. Spread,
 $8\frac{1}{4}$ ins. Backplate, $5\frac{3}{4}$ ins. $\times$ $4\frac{3}{4}$ ins.

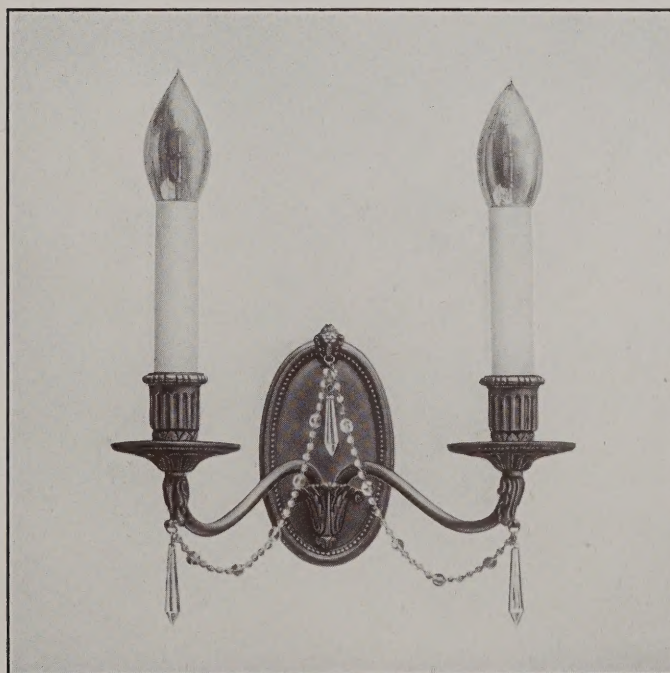


No. 21454
 "ADAM" STYLE: Projection, $4\frac{3}{4}$ ins. Spread, $5\frac{1}{2}$ ins.
 Backplate, $5\frac{1}{2}$ ins. $\times$ $3\frac{1}{4}$ ins. Especially suitable for
 treatment in coloured enamel.



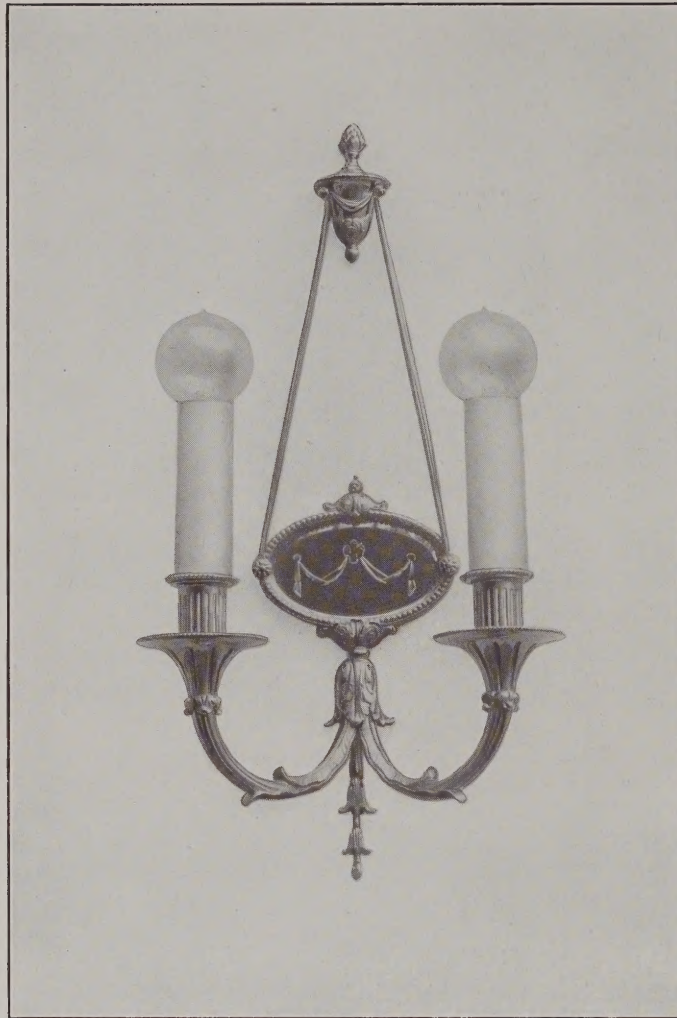
No. 22817

"ADAM" STYLE: With Wedgwood Plaque.
Projection, 4 ins. Spread, $7\frac{1}{2}$ ins. Backplate,
 $11\frac{1}{2}$ ins. $\times$ $3\frac{1}{2}$ ins.



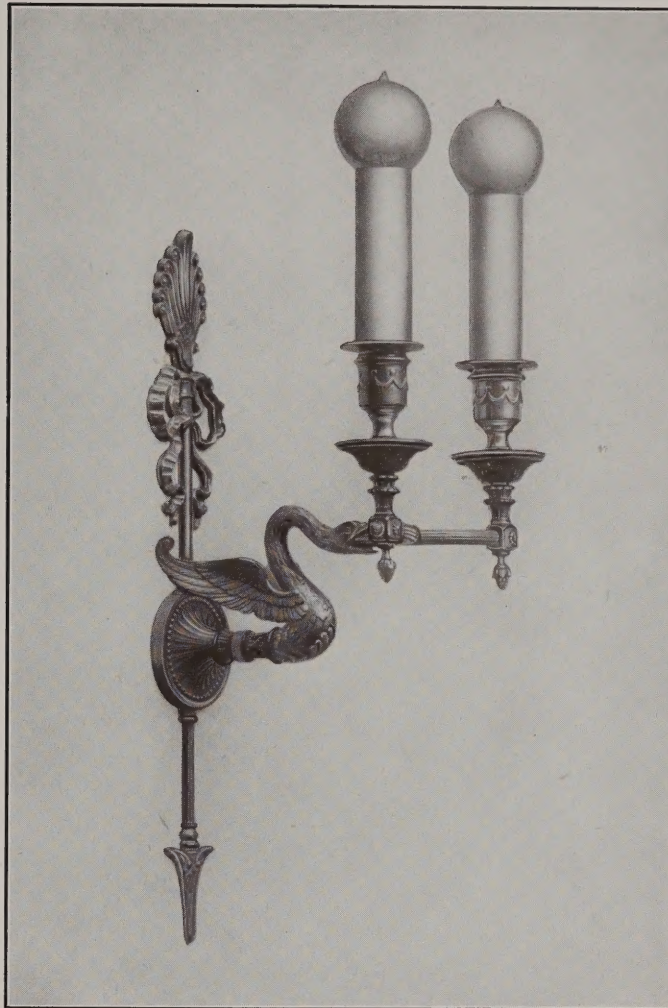
No. 23433

"ADAM" STYLE: With crystal cut chains and drops.
To match chandelier No. 21995, see page 72.
Projection, $5\frac{1}{4}$ ins. Spread, 8 ins. Backplate,
 $5\frac{1}{2}$ ins. $\times$ $3\frac{1}{4}$ ins.



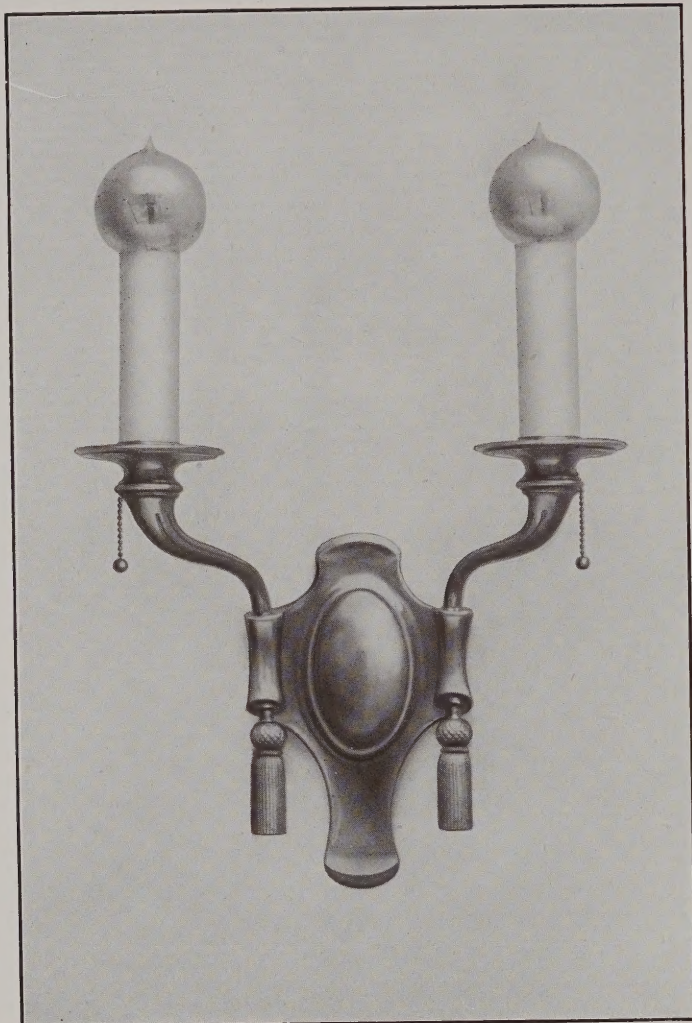
No. 21458

“ADAM” STYLE: With cut glass mirror. Projection,
 $3\frac{1}{2}$ ins. Spread, 7 ins. Backplate, $17\frac{1}{2}$ ins. $\times$ $4\frac{3}{4}$ ins.

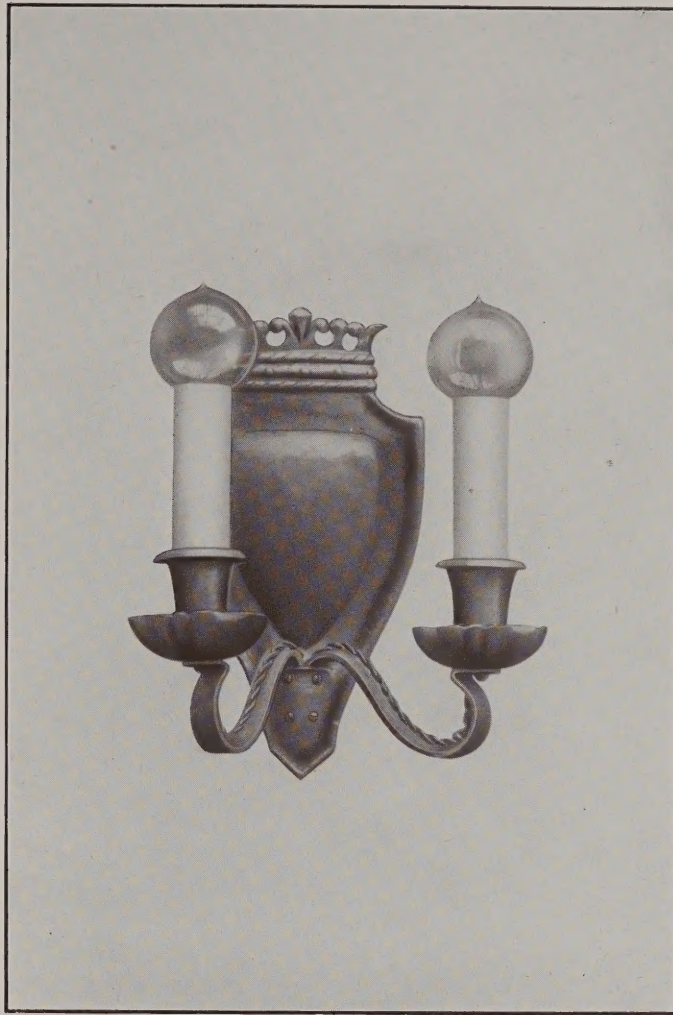


No. 14494

“EMPIRE” STYLE: Projection, $7\frac{1}{4}$ ins. Spread, $5\frac{1}{4}$ ins. Backplate, 17 ins. $\times$ 3 ins. Finish recommended: French Old Gold and Green Antique or Antique Gold and Green Antique.



No. 23497
Projection, 4 ins. Spread, $8\frac{1}{2}$ ins. Backplate,
 $7\frac{3}{4}$ ins. $\times$ 5 ins.



No. 22604

“XV CENTURY” STYLE: In Rustless Iron, finished Armour Bright. Projection, $4\frac{1}{4}$ ins. Spread, 6 ins. Backplate, 11 ins. $\times$ 6 ins. See page 74 for “XV Century” chandelier in Rustless Iron.

With canopies, chains, candles and draw wires in the arms. No
Sockets and unwired.

*Chandeliers &
Ceiling Lights*

The chandelier shown on the outside of front cover is in the "ADAM"
style, with six lights, Royal Blue glass body and bobèches.

Centre to Light, 8 ins. Length, 4ft. 6 ins.

No. 23560



No. 17318

Centre to light, 9 ins. Length, 4 ft. Made for five or six lights. Please specify when ordering.



No. 22444

“QUEEN ANNE” STYLE: Six-light. Centre to light, 8 ins.
Length, 4 ft. 6 ins. Wall Bracket No. 23713 matches this
chandelier, see page 48.



No. 19131

“FLEMISH” STYLE: Centre to light, $8\frac{1}{2}$ ins. Length, 4 ft.
Made for three, four and five lights. Please specify when
ordering.



No. 22812

"JACOBEOAN" STYLE: Five-light. Centre to light $7\frac{1}{2}$ ins.
Length, 4 ft. Wall Bracket No. 21450 matches this
chandelier, see page 51.



No. 23176

Six-light. Centre to light, 9 ins. Length, 4 ft. 6 ins. Wall Bracket No. 23554 matches this chandelier, see page 53.



No. 22029

"JACOBESAN" STYLE: Six-light. Centre to light, 10 ins.
Length, 4 ft. 6 ins. Wall Bracket No. 21451 matches this
chandelier, see page 51.



No. 23004

"ADAM" STYLE: Five-light. Centre to light, 8 ins.
Length, 4 ft.

No. 23104

Three-light. Centre to light, $7\frac{1}{2}$ ins. Length, 4 ft.



No. 23177

Five-light, with silk tassel. Centre to light, $8\frac{1}{2}$ ins. Length, 4 ft. 6 ins. Especially suitable for treatment in coloured or black enamels. Wall Bracket No. 23495 matches this chandelier, see page 54.



No. 22697

"ADAM" STYLE: Six-light, with Royal Blue glass body and bobèches. Centre to light, 8 ins. Length, 4 ft. 6 ins.



No. 21995

"ADAM" STYLE: Six-light, with blue and crystal cut glass body and crystal cut chains and drops. Centre to light, 9 ins. Length, 4 ft. Wall Bracket No. 23433 matches this chandelier, see page 56.



No. 22816

Five-light. Centre to light, $9\frac{1}{2}$ ins. Length, 4 ft. 6 ins.

No. 21482.

Three-light. Centre to light, $9\frac{1}{2}$ ins. Length, 4 ft. 6 ins.



No. 22982

"XV CENTURY" STYLE: Four-light, in Rustless Iron, finished "Armour Bright." Centre to light, 7 ins. Length, 4 ft. A Rustless Iron Wall Bracket in "XV Century" style is illustrated on page 60.



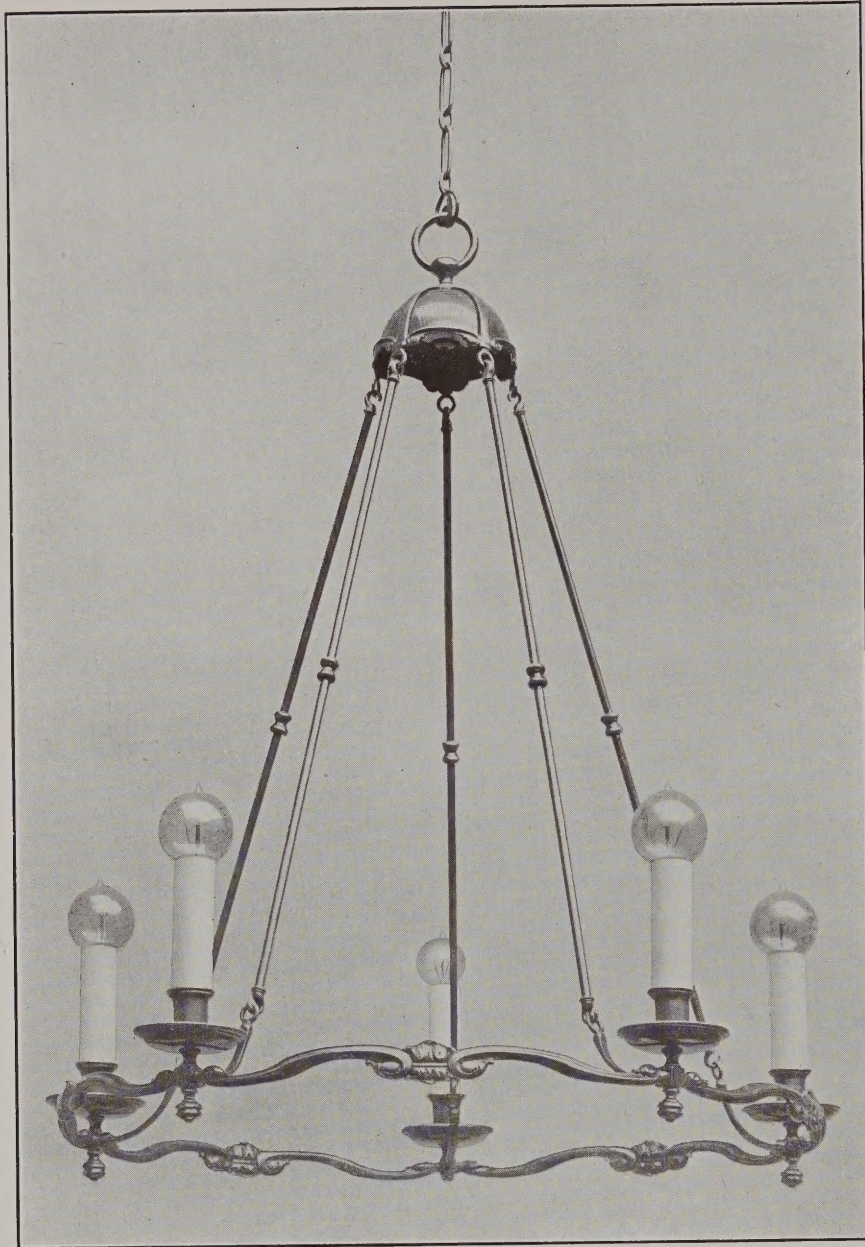
No. 17723

"GEORGIAN" STYLE: Six-light. Centre to light, 14 ins. Length, 5 ft.



No. 19280

"JACOBELAN" STYLE: Eight-light. Centre to light, 15 ins. Length, 5 ft.



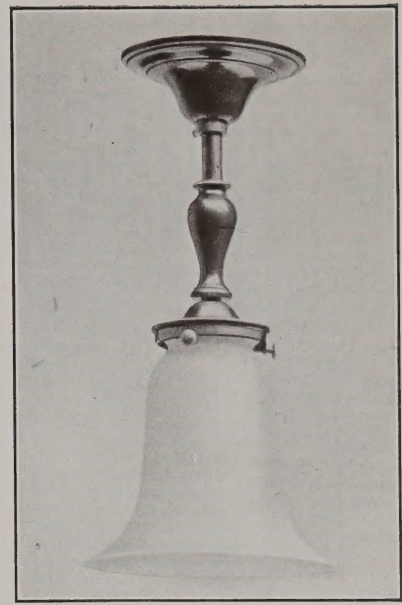
No. 23520

"JACOBESAN" STYLE: Five-light. Diameter, 24 ins. Length,
4 ft. 6 ins.



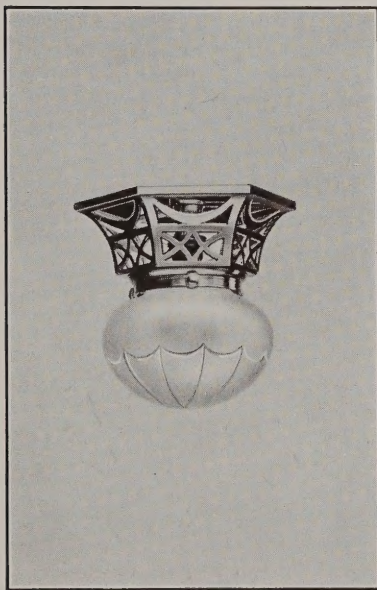
No. 22009

"ADAM" STYLE: Four-light, complete with husks.
Centre to light, $5\frac{1}{2}$ ins.



No. 23532

One-light. With flint satin glass. Length overall, $11\frac{1}{2}$ ins.



No. 23535

"SHERATON" STYLE: One-light, with flint satin and clear cut globe. Depth overall, $8\frac{3}{4}$ ins. Diameter, $7\frac{1}{2}$ ins.



No. 21228

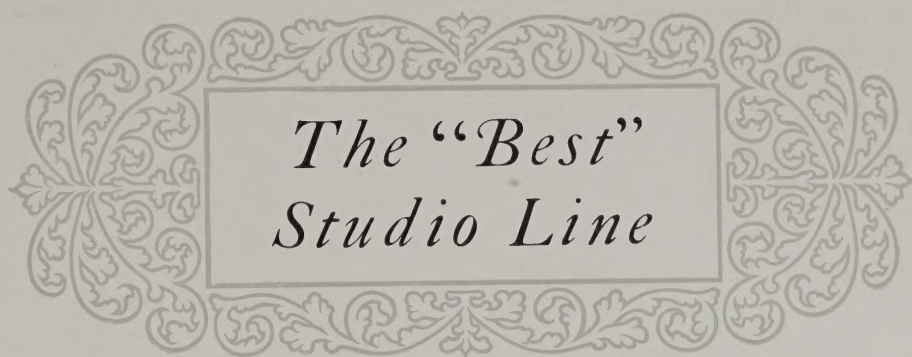
"LOUIS XVI" STYLE: Three-light. With 12 in. clear cut bowl. Depth overall, $8\frac{3}{4}$ ins.

It is strongly recommended that designs in the Studio Line be ordered only in one or combinations of the following colours:

Burnt Brass	..	..	..	..	..	Basis Price
Antique Gold	..	..	..	..	..	„ „
Armour Bright	..	..	..	..	..	„ „
Antique Iron	..	..	..	..	..	„ „
Mediæval Plate	..	..	..	..	..	15% extra
Black or Coloured Enamels	..	..	..	..	..	5% „

Other basis brass finishes can, if specially desired, be executed at:

						20% extra
Silvern	..	..	..	..	..	20% + 15% „
						etc.



The "Best" Studio Line

IN the "Best" Studio Line we try to recapture the spirit of the Gothic and Early Renaissance craft work. Truly admirable was the faithfulness of workmanship shown by the artisans of those days. Although not equipped to furnish their wares with "trade finish," there was a vigour and freshness about their designs, upon which we, in these days of mass production, should do well to ponder.

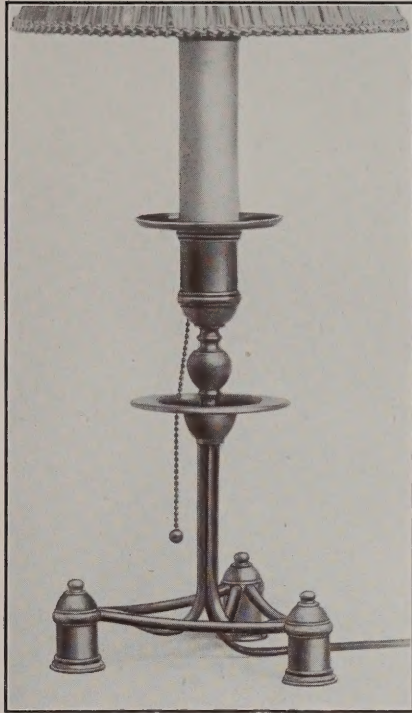
The XVI Century metal work of Spain is rightly much admired in America at the present time. On page 87 we have a piece based on a Spanish historical example, showing Moorish influence in the delicately wrought plates above the three feet. It will be remembered that for many years the invading Moors occupied parts of Spain.

On pages 88 and 89 are designs, also derived from the art of Spain, which are distinctly Romanesque in spirit. The Romanesque style, of course, prevailed before the Gothic had developed; it left its traces long after the latter was universal, and in England is exemplified in Norman architecture.

The Renaissance or classical revival in architecture and decoration, reached England many years after it had spread from Italy to Spain and France; so that it was only in the early XVII Century that it became general for English domestic silver plate. On page 86 is a table lamp based on a famous English "steeple cup," dated 1604, which is very characteristic of the contemporary silversmiths' work. The obelisk, pyramid or steeple became an element in every kind of ornament during the reign of James I.

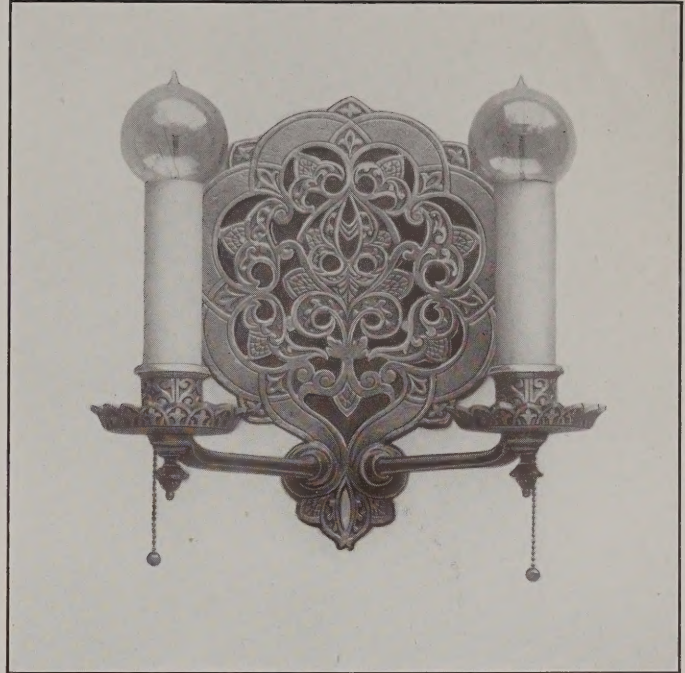
No. 23666, page 82, suggests a New England Colonial candlestick, but is actually a reproduction of a London silversmith's work and is dated 1648.

It may be that our notions of the old craftworkers are historically false; possibly the ironworkers of the XVI Century in Spain worked under the cruellist of conditions for a bare pittance and looked upon their labour as drudgery. Some historians say that the idea of "Merrie England" is a myth and nothing but the outcome of a universal instinct to hark back to the good old days and belittle present-day things. Be this as it may, it is difficult to account for the ancient craftwork, except as manifestations of the joy of creation and it is for us to hope and believe that something of that spirit inspires the workers of Best & Lloyd Ltd.



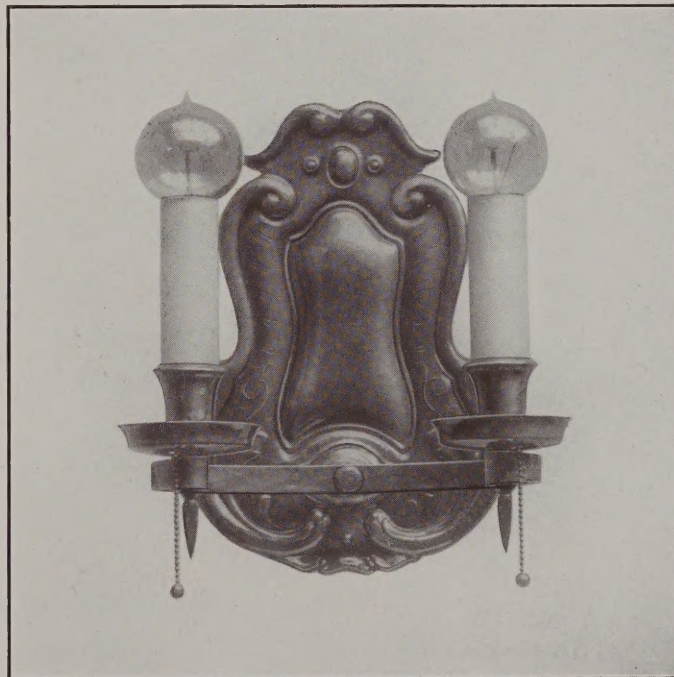
No. 23666

Height, including candle cup, $8\frac{3}{4}$ ins.
Circle of Base, 7 ins. diameter. Finish
recommended: Mediæval Plate. A re-
production of a London Silversmith's
work, dated 1648.



No. 23710

Projection, 4 ins. Spread, 8 ins. Backplate, 10 ins. $\times$ $7\frac{1}{2}$ ins.
Finish recommended: Backplate in Burnt Brass and Blue
Enamel. Arms in Antique Iron. The back is reproduced
from a door knocker on the Puerta del Perdon, Mosque of
Cordova, 1377.



No. 23563

With beaten brass Backplate, 11 ins. $\times$ 7 ins. Projection, 4 ins.
Spread, 7 ins. Finish recommended: Backplate in Burnt Brass.
Arms in Antique Iron. Derived from a Jacobean Silver
Sconce, dated 1607.



No. 23630

"ITALIAN RENAISSANCE" STYLE: The stem and bobèche are of cut crystal. Height overall, 26 ins. Base, $6\frac{3}{4}$ ins. diameter. Especially suitable for treatment in coloured or black enamels.



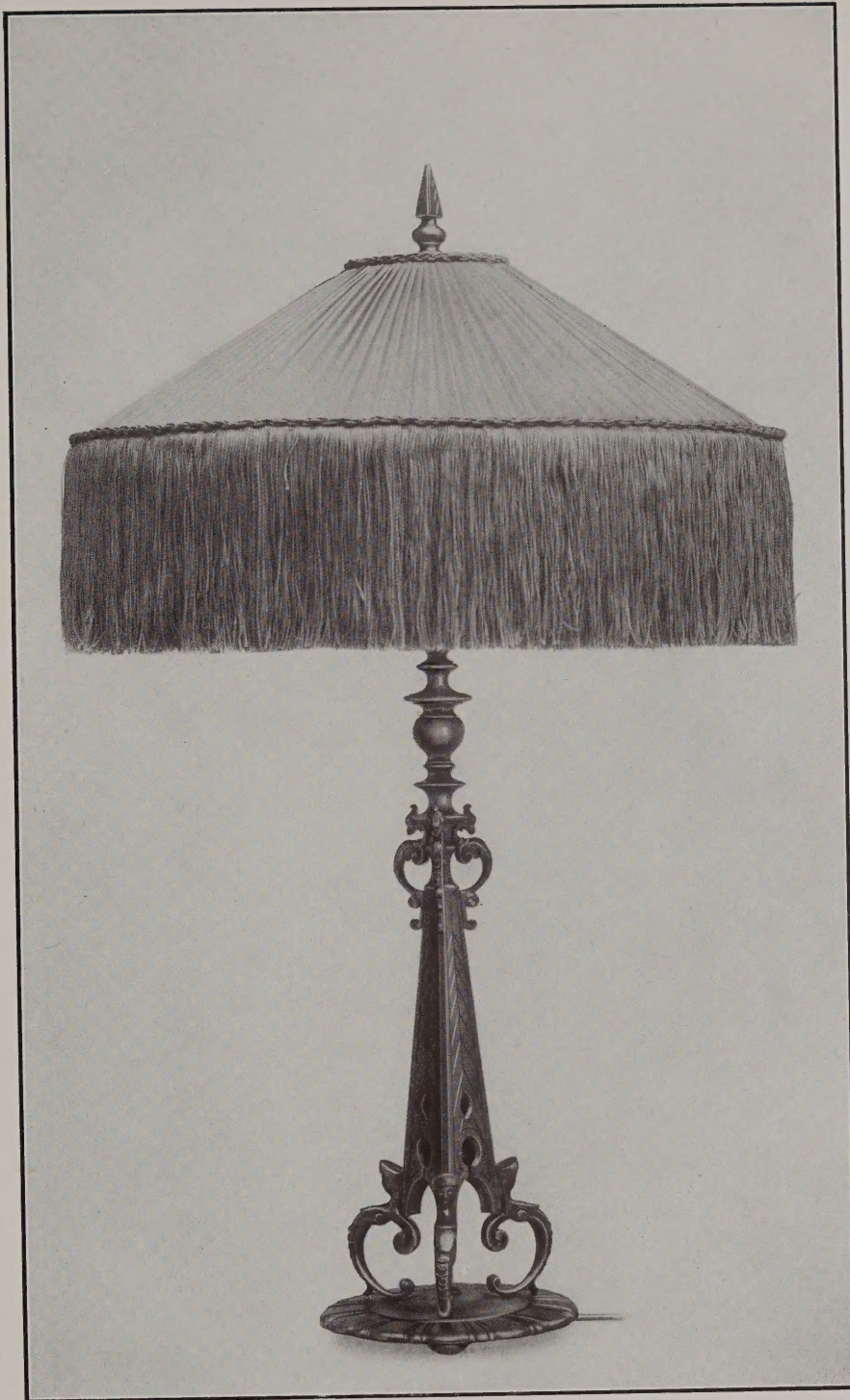
No. 23608

The stem and bobèche are of amber coloured glass. Height overall, 24 ins. Base, 6 ins. diameter.



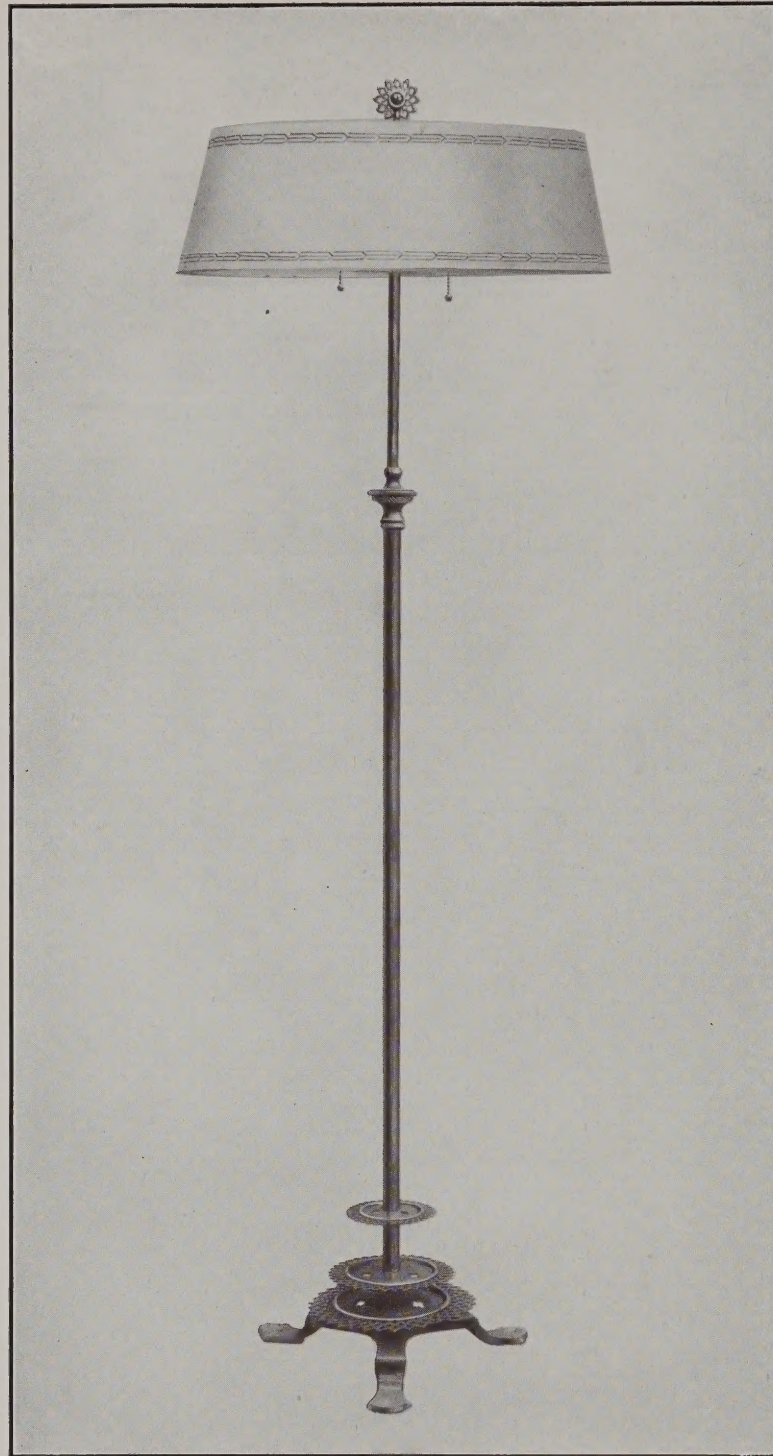
No. 23634

Height, 24 ins. Base, 6 ins. diameter. Finish recommended:
Mediæval Plate. Suggested by an English Silver Cup, dated 1604.



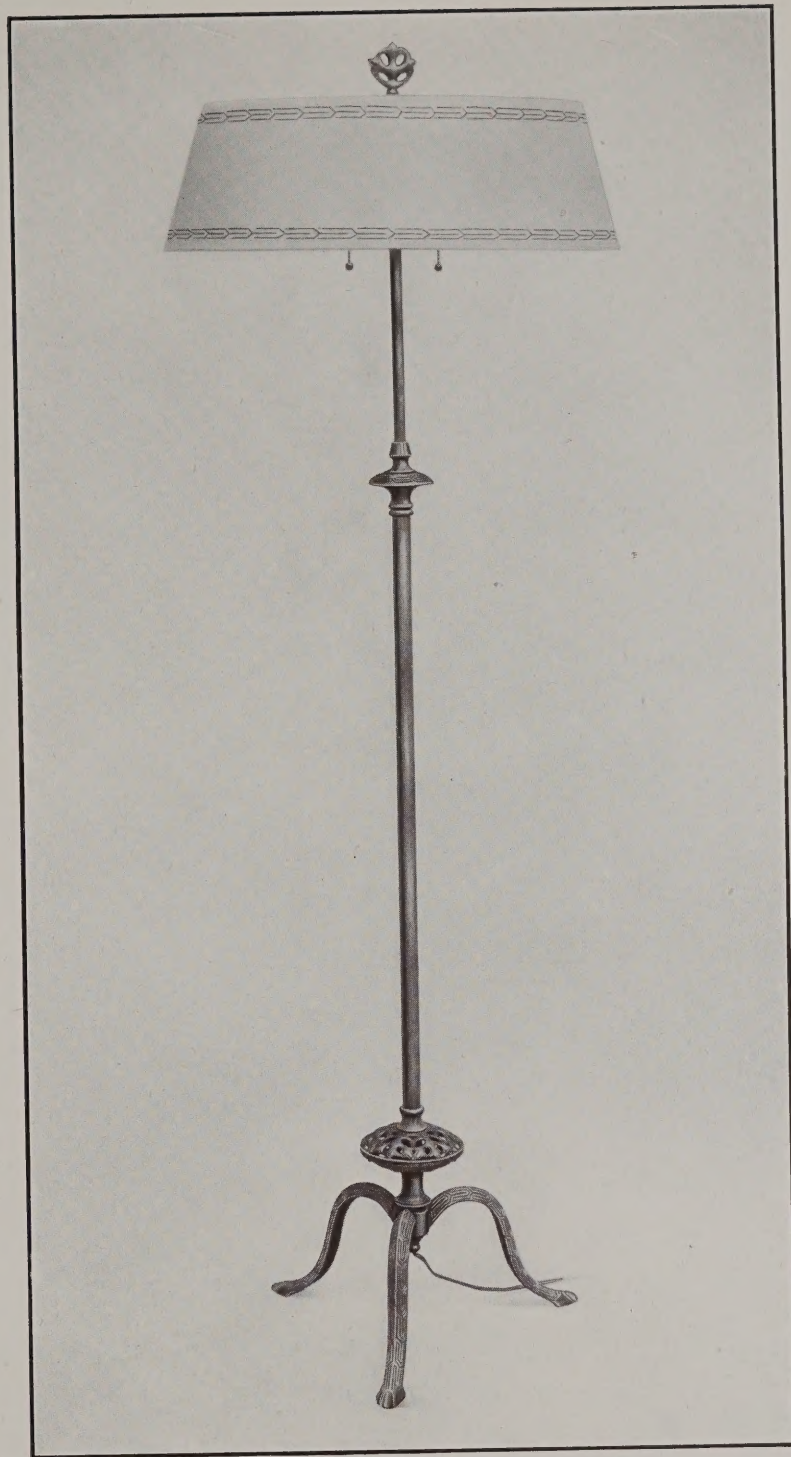
No. 23657

Height, 24 ins. Base, 6 ins. diameter. Finish recommended: Mediæval Plate. The obelisk, pyramid or steeple became an element in every kind of ornament during the reign of James I.



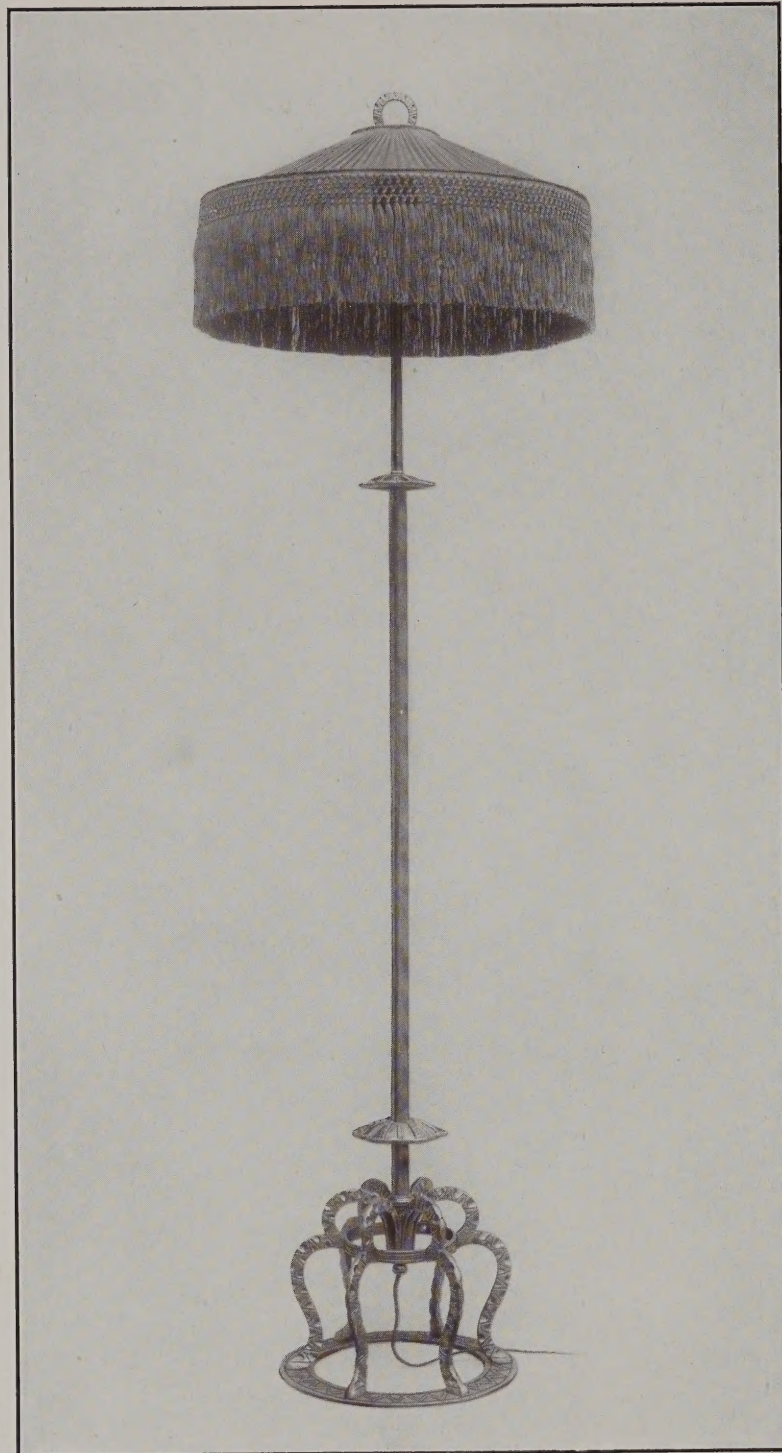
No. 23682

Two-light. Height, 5 ft. Circle of base, $12\frac{3}{4}$ ins. diameter. Finish recommended: Burnt Brass and Blue Enamel. Feet in Antique Iron. Although based on XVI century Spanish work, the three plates are of Moorish inspiration.



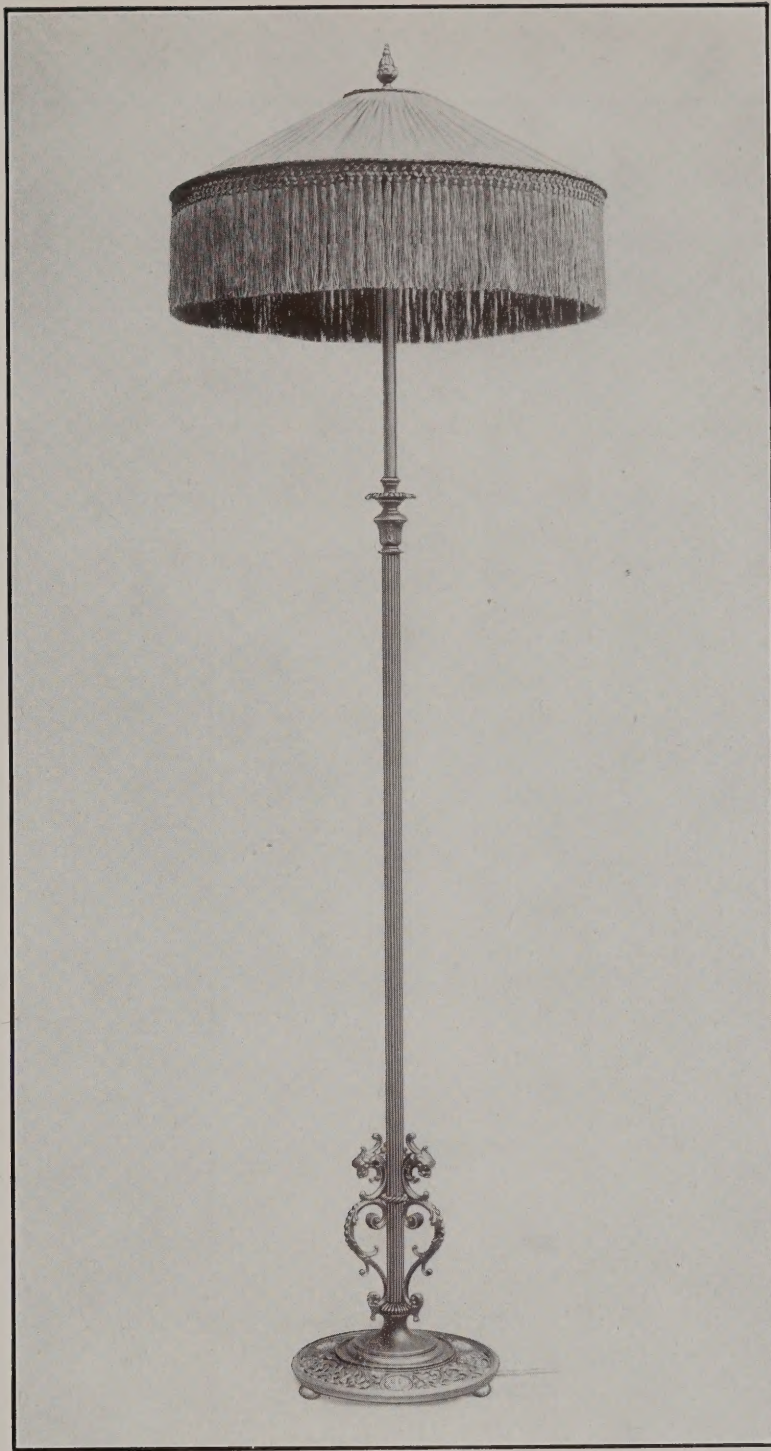
No. 23683

Two-light. Height, 5 ft. Circle of base, 18 ins. diameter. Finish recommended: Burnt Brass and Pompeian Green Enamel. Feet in Armour Bright. The incised geometrical pattern is Romanesque in spirit.



No. 23711

Height, 5 ft. Base, 11 ins. diameter. Finish recommended
Burnt Brass. Ring of base in Antique Iron. The six
curved legs suggest the Romanesque period in Spanish art.



No. 23712

Early Venetian Renaissance. Height, 5 ft. Base, 11 ins. diameter. Finish recommended: Antique Gold and Ivory.

I N D E X

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17380	43	22135	50	23504	15
17549	6	22262	48	23506	33
17723	75	22444	64	23507	42
18215	2	22447	2	23508 & 23508A	40
18398	39	22449	41	23520	77
18402	41	22467	49	23524	17
18598	4	22604	60	23532	78
18691	47	22615	29	23535	78
19131	65	22616	28	23552	34
19157	39	22697	71	23554	53
19191	1	22699	20	23560 front cover &	62
19280	76	22749	13	23563	82
19966	39	22750	9	23564	54
20191	3	22783	21	23568	27
20488	1	22793	30	23608	84
21228	78	22794	41	23613	31
21448	50	22812	66	23630	83
21449	52	22816	73	23634	85
21450	51	22817	56	23638	12
21451	51	22971	5	23639	11
21454	55	22982	74	23657	86
21458	57	23004	69	23666	82
21460	55	23030	1	23678	44
21471	19	23104	69	23682	87
21476	18	23176	67	23683	88
21477	32	23177	70	23710	82
21479	35	23207	52	23711	89
21480	36	23208	3	23712	90
21482	73	23213	25	23713	48

*Printed and made in England
at The Kynoch Press
Birmingham*

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BEST & LLOYD, INC.
Price List for Catalogue No. 137

"BEST" LAMPS & LIGHTING FIXTURES

<u>NO.</u>	<u>PAGE</u>	<u>LIST PRICE EACH</u>	<u>NO.</u>	<u>PAGE</u>	<u>LIST PRICE EACH</u>	<u>NO.</u>	<u>PAGE</u>	<u>LIST PRICE EACH</u>
14494	58	54.00	21480	36.00	92.00	23213	25	78.00
15255	2	30.00	21482	73	97.00	23214	26	81.00
16060	41	76.00	21484	43	157.00	23221	4	21.00
16225	49	34.00	21485	47	12.00	23334	39	33.00
16425	3	32.00	21486	47	17.50	23433	56	33.00
16924	2	19.50	21995	72	119.00	23471	14.	69.00
17064	3	23.00	22002	42	63.00	23472	53	23.00
17202	4	33.00	22006	22	55.00	23474	40	98.00
17286	4	29.00	22009	78	47.50	23495	54	41.00
17290	1	14.00	22018	44	154.00	23497	59	39.00
17318 5-lt.	63	55.00	22019	40	98.00	23501	16	70.00
17318 6-lt.	63	62.00	22020	40	102.00	23502	10	45.00
17580	43	152.00	22029	68	103.00	23504	15	52.00
17549	6	21.00	22135	50	20.50	23506	33	119.00
17723	75	260.00	22262	48	19.00	23507	42	110.00
18215	2	15.50	22444	64	76.00	23508	40	110.00
18398	39	42.00	22447	2	13.50	23508A	40	101.00
18402	41	55.00	22449	41	70.00	23620	77	125.00
18598	4	15.50	22467	49	24.50	23524	17	60.00
18691	47	18.00	22604	60	36.00	23532	78	10.50
19131 3-lt.	65	76.00	22615	29	176.00	23535	78	38.50
19131 4-lt.	65	86.00	22616	28	144.00	23552	34	130.00
19131 5-lt.	65	96.00	22697	71	117.00	23554	53	33.00
19157	39	69.00	22699	20	53.00	23560	62	110.00
19191	1	12.50	22749	13	45.00	23563	82	27.00
19280	76	319.00	22750	9	35.00	23564	54	26.00
19966	39	31.00	22783	21	75.00	23566	27	81.50
20191	3	17.50	22793	30	143.00	23608	84	43.00
20488	1	13.50	22794	41	131.00	23613	31	70.50
21228	78	86.00	22812	66	88.00	23630	83	38.50
21448	50	37.50	22816	73	127.00	23634	85	51.00
21449	52	31.00	22817	56	40.00	23638	12	32.00
21450	51	38.50	22971	5	24.50	23639	11	42.00
21451	51	28.00	22982	74	79.00	23657	86	55.00
21454	55	41.00	23004	69	108.00	23666	82	23.50
21456	57	66.00	23030	1	16.50	23678	44	300.00
21460	55	36.00	23104	69	68.00	23682	87	61.00
21471	19	67.00	23176	67	98.00	23683	88	61.00
21476	18	62.00	23177	70	99.00	23710	82	32.00
21477	32	202.00	23207	52	36.00	23711	89	77.00
21479	35	72.50	23208	3	25.00	23712	90	77.00
						23713	48	22.00

BEST & LLOYD, INC
1 Park Avenue
New York City, N.Y.

